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VOL. CI-NO. 13

NEW YORK, SATURDAY, SEPTEMBER 27, 1930

WHOLE NO. 2633



Caiden-Keystone photo
OSCAR WAGNER,
assistant to the dean at the Juilliard Graduate School.



JOHN ERSKINE, president of the Juilliard School of Music.



Keystone photo
ERNEST HUTCHESON,
dean of the Juilliard Graduate School



Apeda Photo

LOUIS PERSINGER,

violinist, recently appointed a member of the faculty of the

Juilliard Graduate School.

Executives of the

Juilliard Graduate School

and

New Appointments

to The Faculty



ALBERT STOESSEL, conductor of the Juilliard Graduate School Orchestra and recently appointed head of the opera department at the school.



SANDRO BENELLI,

SANDRO BENELLI, founder and director of the famous Florentine Choir which toured the United States. At his New York studios, which opened on September 15, Maestro Benelli is directing his vocal teaching both in private lessons and classes, these formed of five students each and lasting an hour and a quarter. After the classes have sufficiently advanced in the technical side of singing, duets, trios, quartets and quintets will be among the developments. Aside from his teaching Maestro Benelli is carrying on the work of his newly formed Polyphonic Choir, and when time permits is developing his latest interest, an oratorio.



ANTON BILOTI.

ANTON BILOTI,
American pianist, who continues to
make an excellent impression in Europe,
Among his future dates will be a performance of the Beethoven C minor
concerto, under Pierre Montenux, with
the Concertgebouw Orchestra in Holland, and the A major of Liszt with
the Philharmonic Orchestra in Paris,
also under Monteux, Mr. Biloti will
also play in Cologne, Vienna and Berlin. (Mishkin photo).



JESSIE B. HALL and MARIE MONTANA photographed together when the well known soprano (right) met the Chicago manager in Portland, Ore., in July.



35



(center) and singers from nine states who have been studying with him during his fifth consecutive summer session in Paris, France. Associated with Mr. Warford are Willard Sektberg, of New York, and Elie Cohen, leading conductor of the Opera Comique.



FRIEDA KLINK,
(left) enjoying a boat ride on Lake George, N. Y., and (right) at Schroon Lake,
where she spent some time this past summer at the Oscar Seagle Colony. Miss Klink
has returned to New York and started upon a busy season.



FREDERICK SCHLIEDER.

FREDERICK SCHLIEDER.

Two recent snapshots of the eminent teacher of musical theory and composition. Mr. Schlieder's unique method of instruction, based on creative musical thinking through the medium of improvisation, has aroused universal attention. In one picture the pedagog is seen in the Rocky Mountains, which he visited during the summer. The other shows Mr. Schlieder seated among members of his class in Counterpoint and Composition, held in Berkeley, Calif., from August 6 to 27. After its conclusion he held similar classes in Denver, Col. This summer's classes in Berkeley and Denver were the largest and most successful in Mr. Schlieder's eight years of summer instruction in the West.



SIDNEY SUKOENIG ENJOYING HIS STAY IN EUROPE

(Center) Viewing the shores of the Balti:; (left) viewing Kurfurstendamm between numbers; (right) Prof. Paul Hindemith's composition class, showing (left to right) Prof. Hindemith, Harald Genzmer, Sidney Sukoenig, Arnold Cooke and Oscar Sala. Mr. Sukoenig will give his New York recital on the evening of November 2 at Carnegie Hall.

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The Opera Comique in Hamburg-English Music Week in Bad Homburg-An Out-Door Freischütz-Schumann Festival in Composer's Birthplace-Berlin's Other Opera Plans

Berlin.—Of the many festivals in Germany this summer a few, at least, require attention. In Hamburg an international theater congress was held, accompanied by theatrical performances of a festival character. The most sensational event was a visit of the Paris Opera Comique, which performed Pelleas et Melisande. Strange to say this masterpiece had never before been heard in Hamburg, and it aroused unusual interest because of its novelty, its intrinsic musical value and the authenticity of the performance, which, after all, can be fully achieved only by French artists, singing in French. The Hamburg Opera contributed three performances to the congress festivities; of these Aida with its splendid new scenic decorations and especially with Lauritz Melchior as an admired guest, was received with particular enthusiasm by the international assembly of theatrical people.

HOMBURG REDIVIVUS

Homburg, a beautiful old German spa not far from Frankfort and Wiesbaden, and once famous as a watering place especially favored by the English court, is striving to revive the interest of English society. Under the patronage of the British ambassador in Berlin, Sir Horace Rumbold, an "English Week" was offered to the summer guests. Professor Edward J. Dent, president of the International Society for Contemporary Music, and an authority on modern English music, wrote the important introduction in the program-book, and was probably responsible for the choice of the programs.

The programs were almost entirely con-

The programs were almost entirely concerned with modern English works, except for a symphony by William Boyce (1710-1779), one of the imitators of English music

immediately after the overpowering invasion of Handel's art. The composers most conspicuous on the programs were Frederic Delius, Arnold Bax, Arthur Bliss, Ernest J. Moeran, William Walton and Constant

HARRIET COHEN'S NEW LAURELS
The performances were in the hands of the orchestra of the Frankfort Broadcasting Company, reinforced by the players of the little Homburg orchestra. Constant Lambert conducted this skillful body of musicians with youthful energy and elegance. Harriet Cohen, distinguished English pianist,

Louis Persinger Appointed to

won new laurels with her performances of various pianistic works. The very proficient Lenzewski Quartet from Berlin, and the oboist, Herman Fehse, contributed materially to the agreeable impressions of the English Week in Homburg.

AMERICAN SINGER SCORES

AMERICAN SINGER SCORES

James R. Houghton's success was considerable. His sonorous and well cultivated baritone voice was heard to best advantage in two groups of old English and American songs, the latter by Foote, MacDowell, Chadwick and Bullard. The charming old Cornish Floral Dance was especially enjoyed by the audience. In arias from Handel's Alexander's Feast and Verdi's Un Ballo in Maschera, in lieder by Schubert and in Brahms' four Ernste Gesänge, the singer did justice to his remarkable vocal powers.

NEW YORK KREUTZER OLUBETET IN

New York Kreutzer Quartet in Karlsruhe

In Karlsruhe, the capital of Baden, South Germany, the 150th birthday of Conradin Kreutzer was celebrated on July 20 by a festival performance of his most celebrated (Continued on page 26)

ALBERT NOELTE.

who arrived recently on the SS. Berlin and has resumed teaching musical composition at the Institute of Music and Allied Arts in Chicago. Mr. Noelte acted this summer as the Munich Festival correspondent for the Musical Courier.

Faculty of Juilliard Graduate School

Albert Stoessel to Develop Opera Department-New Buildings Being Erected Adjoining Institute of Musical Art.

Louis Persinger has been appointed head of the violin department of the Juilliard Graduate School of Music, and Albert Stoessel has resigned from the music department of New York University so as to be able to devote his entire teaching time to the Juilliard School.

to devote his entire teaching time to the Juilliard School.

Mr. Persinger, who, as the reader need not be reminded, is the teacher of Yehudi Menuhin and Ruggiero Ricci, and was famous before that as a concert violinist, orchestra player and concertmaster of the San Francisco Symphony, and as a chamber music player during the long years when he headed his own quartet, is an important addition to

the school faculty. Mr. Stoessel will develop the Juilliard student orchestra and the opera class, in which he will be associated with Alfredo Valenti. These announcements were made by Ernest Hutcheson and John Erskine at a luncheon for the press last week.

ments were made by Ernest Hutcheson and John Erskine at a luncheon for the press last week.

It was further announced that new buildings were in course of construction, adjoining the Institute of Musical Art at 120 Claremont Avenue, New York, which is a part of the Juilliard Foundation. The Institute and the Graduate School will remain separate, Frank Damrosch at the head of the former and Erskine and Hutcheson guiding the destinies of the latter. The new building will cost about a million dollars, and will have many soundproof practice and teaching studios and a hall with plenty of room on the stage and in the orchestra pit, as well as a fair number of seats for the audience.

Mr. Erskine spoke rather contemptuously of present-day opera, and indicated that the form would have to undergo revision in order to gain a renewal of life and vigor. It was explained, however, at this luncheon that the opera classes at the Juilliard School would be conducted along traditional lines for the present.

Two exchange fellowships have been arranged with the Berlin Hochschule. The two students from the Juilliard are Susan Fisher, soprano, and Charles Kullman, tenor. From the Hochschule, Annie Roesler, cellist, and Otto-Erich Wichmann, composer and viola player, are coming to America to study at the Juilliard School.

Another announcement made was that in the enlarged Juilliard Opera School, operas

at the Julliard School.

Another announcement made was that in the enlarged Juilliard Opera School, operas would be prepared and performed which might not get performance otherwise, and also that the orchestra would perform works that would be unlikely to be heard elsewhere. In this connection the Art of Fugue, by Bach was mentioned.

by Bach, was mentioned.

Mr. Hutcheson told of his experiences this past summer at Chautauqua, where Juilliard pupils gave a season of opera at a fraction of the expense that it would have cost to engage a professional company.

Jacobo Goes to Santiago by Plane

A cable from Santiago, Chile, tells of the Buenos Aires-Santiago, Chile, tells of the Buenos Aires-Santiago train being stopped by a heavy snow storm at Mendoza. Clara Jacobo, who was aboard, made an unsuccessful attempt to cross the Andes by airplane, returning after two hours in the air. A second trial was made, the singer and her pilot going 19,000 feet above sea level, this time landing successfully in time for Mme. Jacobo to make her debut in Aida before the President of Chile at a gala performance. C. B.

Kleiber Arrives

Erich Kleiber arrived in New York on September 22 on the SS Bremen to conduct the first six weeks of the 1930-31 season of the New York Philharmonic-Symphony Society. Mr. Kleiber, an Austrian by birth, is the general music director of the Berlin State Opera Unter den Linden. He was educated

in his native Vienna and in Prague, and has had wide experience in both symphonic and opera conducting. Mr. Kleiber has always been a champion of the modern composer, and last winter he introduced the Milhaud opera, Cristoforo Colombo, and Schwanda the Bagpiper by Weinberger.

The Philharmonic-Symphony will open its season under Mr. Kleiber's leadership on October 2, at Carnegie Hall.

Fritz Reiner Back Again

Fritz Reiner arrived at the Hotel New Yorker recently with Mrs. Reiner after a vacation abroad, and made a brief stay in New York before going to Cincinnati for the continuation of his programs with the symphony orchestra, of which he has had charge since 1922.

In an interview Mr. Reiner compared New

phony orchestra, of which he has had charge since 1922.

In an interview Mr. Reiner compared New York with European orchestras, and explained the versatility and technical efficiency of our orchestras by saying that they included different nationalities, while in Europe the orchestras are composed almost exclusively of nationals of the country where they are located. He says that this even changes the sound of the music played, and that the Walkuere which he heard in the Paris Opera "was not the same orchestration that one was used to hearing in Berlin or Bayreuth."

He heard Ravel's Bolero by a German

Bayreuth."

He heard Ravel's Bolero by a German orchestra, and says it did not offer the same sound effects that one is accustomed to hear in New York, Philadelphia and Cincinnati. He talked to Ravel about these problems this summer, and the great French composer remarked that only French players could play the horn parts in one of his works, but made an exception of American orchestras, which, he admitted, could do justice to any technical demands.

Gigli's Mother Passes On

Word has been received from San Francisco that on September 23 Gigli's mother passed away in Italy. It seemed that she had been in a serious condition for quite some time, and that the tenor had been in constant communication with relatives in Italy regarding her condition. Despite his heavy heart, reports are to the effect that he sang Mignon beautifully on the night of September 22.

Tina Paggi Scores in Genoa

According to a cable received from Genoa, Italy, Tina Paggi recently scored in three performances of The Barber of Seville, with Stracciari, at the San Carlo Felice. So great was her success that she was immediately engaged to sing Traviata in Vienna.

Auer Biography Next Week

Next week the Musical Courier week the Musical Courier will present an unusual series of photographs concerning the late Leopold Auer and an article dealing with previously unknown anecdotes of the great master's life.



FREDERIC BAER.

baritone, who will open his season with two appearances at the Worcester, Mass., Music Festival on October 1 and 2. Hura Novissima, Bach's Magnificat and Delius' Sea Drift are the works in which he will be heard.

PEABODY CONSERVATORY OF MUSIC OPENS SIXTY-THIRD SEASON

The season of 1930-31 marks the beginning of the sixty-third scholastic year of the Peabody Conservatory of Music, Baltimore, Md. This conservatory is part of the great foundation established in 1857 by George Peabody, famous American philanthropist of the nineteenth century, and few organizations have been so important a factor in the development of music in America.

The site of the conservatory is—and has been since its establishment—on Mount Vernon Place, at the foot of Washington's Monument, in the most beautiful part of the City of Baltimore. The original buildings still stand, but several years ago a substantial legacy by the late J. Wilson Leakin made possible the consummation of long-cherished plans for extension and modernization. As a result, the preparatory department now occupies a new and finely equipped building with spacious administration rooms, music studios, class rooms, recital halls, dance studios, a laboratory for musical research, and recreation rooms. It adjoins the main building, which has also been improved and enlarged, so that the conservatory now has an equipment commensurate with its artistic stand-

which has also been improved and enlarged, so that the conservatory now has an equipment commensurate with its artistic standards. The new J. Wilson Leakin Memorial Organ is also a result of this legacy.

There are three main divisions of the Peabody Conservatory, the art gallery, the public library and the school of music. The first of these has been temporarily discontinued, and its former quarters extensively improved for the use of the conservatory.

The library, which is of international fame, is of great benefit to all classes of the community, especially to members of the professions. At the time the doors were first opened to the public (October 12, 1866), the library was equipped with 16,000 volumes. It now offers information in al-



Main Building of the Peabody Conservatory (Right) Entrance to One of the New Buildings.

most every branch of knowledge, and contains 217,778 volumes, 25,676 pamphlets and 1,460 maps. Its treasures are limited to no country, language or time, and are made accessible to a large number of people.

The conservatory of music is designed, in the words of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the Trustees to procure." The curriculum com-

prises some forty courses, and for students prises some forty courses, and for students with professional aims three awards are possible: a Teacher's Certificate, requiring vocal or instrumental talent, well-marked teaching ability and a general music education; a Bachelor of Music degree, demanding a comprehensive musical training, advanced collegiate work with high scholastic rating and the giving of a complete recital; and an Artist Diploma, for pronounced concert ability and general musical talent.



The fame of this institution and the pres-The fame of this institution and the prestige which its name carries, results, of course, in a large enrollment of students from far and near. Last season 2,732 pupils attended the winter session, and 114 the summer school. These students came from thirty-one different states—as far north as New Hampshire, Vermont and Minnesota; as far south as Florida, Louisiana, Mississippi and Texas; and west to California—as well as from Austria, Brazil, China, England and from Austria, Brazil, China, England and

Germany.

The Peabody Conservatory offers scholarships in all departments. These are, with a few exceptions, competitive and are

awarded on a basis of talent and do not necessarily demand extensive previous training. In addition to the major subject, they include free tuition in supplementary branches.

branches.

Frequent music programs, by students and members of the faculty as well as by well known concert artists, are given throughout the season. Last year 639 Peabody concerts were given, twenty of them comprising the Friday afternoon artist recitals. In this series appeared such artists as Nathan Milstein, Ruth Breton, John Charles Thomas, Alexander Brailowsky, Harold Bauer and Felix Salmond, and such distinguished ensembles as the Barrere Wind distinguished ensembles as the Barrere Wind Quartet and the London String Quartet.

Mme. Jackowska First Woman to Greet French Fliers

Mme. Suzanne D'Astoria Jackowska, concert singer and pianist, who is stopping at the Hotel Wolcott, New York, had the honor of being the first woman to shake hands with Dieudonne Costes and Maurice Bellonte upon their arrival in New York on their non-stop flight from Paris. On September 8 at the dinner tendered to these intrepid airmen by the Washington Board of Trade, Washington, D. C., Mme. Jackowska sang three songs, the Marsellaise, Wings (a French number), and an aviation chantey, her own composition. Mme. Suzanne D'Astoria Jackowska, con-

John Doane Back in New York

John Doane, vocal pedagogue and coach, accompanist and organist, has returned to New York from San Diego, Cal., where for two months he was engaged in teaching an unusually interesting summer class. While two months he was engaged in teaching an unusually interesting summer class. While on the Pacific Coast Mr. Doane found time to give two organ recitals in San Diego and one in Los Angeles. He will open his New York studios about October 1.

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San Francisco's New Conductor

Basil Cameron, the young English conductor who succeeds Alfred Hertz as conductor of the San Francisco Orchestra, is an example of what talent and perseverance will do in the struggle against apparently insurmountable odds. When we hear of a new conductor from Germany, we are not astonished, for Germany is full of orchestras, and conductors grow on orchestras as apples grow on trees. But England until recently was almost orchestraless. London Symphony: Manchester has its Hallé Orchestra, and that is almost all. All the conductors that England has produced during the latter part of the nineteenth century—Coates, Beecham, Wood, Harty, Ronald—have to compete for the honor of the few performances that these orchestras afford to native artists, after the traditional foreign guests have been provided for.

What chance, then, has an up-and-coming

orchestras afford to native artists, after the traditional foreign guests have been provided for.

What chance, then, has an up-and-coming musician who has nothing to recommend him but a diploma and an English name? Cameron was a violinist in the London Symphony Orchestra before the war. He had studied under Joachim and Auer in Berlin; and here he was, in the midst of an orchestra. He wasn't hankering after virtuoso honors; violin playing to him was only a means to an end. With his eyes glued on to the conductor's stand, he watched and watched all the great European conductors who conducted the orchestra—Nikisch, Weingartner, Richter, Colonne, Strauss, and the rest. How was he, of all the young unnoticed aspirants to baton fame, to reach that coveted place?

He quit the orchestra; took refuge in a German name (convinced that his English name would only hinder him) and founded an orchestra in Torquay, Britain's most fashionable seaside resort, but far from London—on the Cornish coast. This was the Torquay Municipal Orchestra, and the municipality had the enterprise, not only to engage Cameron but also to erect a new "Pavilion" or hall for the classical concerts which now became a feature of the place. Here Casals, Ysaye, Elman, Kreisler, Grainger and Sapelnikoff came to play under the young conductor and Torquay became renowned as a home of classical art. The orchestra was small, but the performances excellent; and in 1913, with an orchestra augmented with members of the great London orchestras, Cameron gave a great Wagner Centenary Festival which was such a success that he gave an even more ambitious festival in 1914, in which Sir Thomas Beecham that he gave an even more ambitious fes-tival in 1914, in which Sir Thomas Beecham and Percy Grainger took part as guest con-

and Percy Grainger took part as guest conductors.

Then came the war, the end of music for a while and the end of Cameron's German pseudonym. He volunteered for service, served in France and was wounded while leading his company over the top in 1918.

After the war Cameron—as Cameron—repeated his seaside experiments in Brighton, Hastings and Harrogate. Again he organized a fine little orchestra, which played—and still plays—half the year in Hastings and the other half in Harrogate; and without even trying to storm the citadel of London he achieved a degree of national fame.

Critics from London had to go to Hastings to hear him conduct, because he produced new works, chiefly by English composers—Bax, Grainger, Delius, etc.—and because, with the very best soloists available, he managed to put up performances of standard works which for quality were rarely equalled in London. George Bernard Shaw had "discovered" Cameron in Torquay and written about him in the local paper; now the wise men of London discovered him en masse. The Hastings Music Festival, lasting a week, became an annual affair; and men like Sir Edward Elgar lent the dignity of their presence and collaboration to it.

What made these festivals a success, however, was Cameron's enthusiasm and what Percy Grainger called his "uncanny power to exhilarate." Delius, who far away in his French exile heard him conduct one of his own works on the radio, became enthused, and letters poured in to him from grateful composers who found that by the intuition of the artist he had realized all their intentions.

All this time Cameron had made no effort

graterul composers who found that by the intuition of the artist he had realized all their intentions.

All this time Cameron had made no effort to go to London; then, suddenly, London came to him. The Royal Philharmonic Society engaged him, at short notice, to conduct one of its subscription concerts. It was a triumph. He had a marvellous press. The engagement, as the Musical Times said, had "put Basil Cameron among the elect, and there no doubt he will remain."

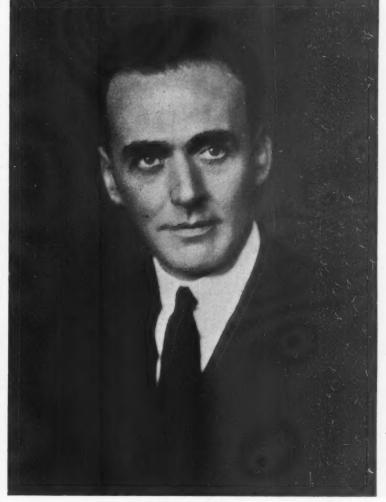
He conducted the classics as if to the manner born, and according to the London Times "gripped his players in a way which left no doubt of his requirements." English pride was satisfied for once. Thomas F. Dunhill, English composer, wrote that "after the second and third rate foreign conductors we have had it was even more gratifying and inspiring."

And Percy Grainger, bubbling over with

have had it was even more gratifying and inspiring."

And Percy Grainger, bubbling over with joy, wrote the following in a letter to a friend:

"I want to write you of a wonderful young conductor I have just heard (last night): Basil Cameron. He is one of the most electrifying stick-wielders I have ever heard-Basil Cameron. He is one of the most electrifying stick-wielders I have ever heard—has a peculiar quality of excitement and exhilaration in his readings. In trying to explain this quality to myself, I find I believe it has roots in two outstanding qualities of his work; the normalness of his tempi and the beautiful tonal balance he keeps so scrupulously. When the main speeds are normal and naturally grow out of the music itself, then any slight or greater deviations in speed are doubly telling; and this is the case with Cameron's renderings. And only when a background of mellow tonal balance is created in an orchestra can the prominence of melodic and thematic voices be attained with flowing ease, without needless effort. All these things Cameron understands as few men do, because his experience as a conductor began earlier and has been wider than most men's. He conducts an average of ten concerts a week—at Hastings, London and Harrogate—and although he is (I should guess) in his mid-thirties he is more experience defends the most men of nearly double his age. Here is a man who can get excellent



BASIL CAMERON

results without a rehearsal and who, therefore, when he does have plenty of time to rehearse can perfect and polish details to a remarkable degree in the shortest possible time. He seems equally at home in all kinds of music—Schubert, Beethoven, Bach, the Russians, modern British (those various styles are what I heard last night)—and his styles are what I heard last night)—and his musical outlook seems free from all preju-

dices.

"He is good-looking, sensitive, charming, authoritative; in short, a man in his prime, and a musician to the core."

Cameron was re-engaged as the Royal Philharmonic's guest, of course, and now Cameron, one of the youngest of England's conductors, figures annually among the great

men whom as a humble violinist in the or-chestra he admired from afar. It remains to be seen now whether in the future he will be claimed by London or San Francisco-o-C. S.

Philadelphia Orchestra Concerts

Philadelphia Orchestra Concerts

The 1930-31 season of the Philadelphia Orchestra will extend from October 3 to April 25. Leopold Stokowski has called the first rehearsal for September 29, when the orchestra's full personnel of 110 musicians will begin to rehearse under his direction.

In addition to the regular Philadelphia schedule, the orchestra will give twenty-one out-of-town concerts this season. These will include ten in New York, four each in Washington and Baltimore, and single concerts in Hartford, Conn., Wilmington, Del., and Princeton, N. J. Leopold Stokowski and Ossip Gabrilowitsch will alternate as conductors of this orchestra in New York, Mr. Stokowski being in charge on October 21, November 25 and December 16, Mr. Gabrilowitsch directing on January 13 and 27, February 10 and 24 and March 10, and Mr. Stokowski returning for the two concerts of March 31 and April 22.

Mr. Stokowski and Arturo Toscanini, who have agreed upon a two-weeks' exchange of conductorships beginning November 24, have extended the arrangement to include the annual concerts for the benefit of the pension funds of their respective orchestras. Mr. Toscanini will direct in Philadelphia on December 8, and on March 12, when the pension fund concert of the Philharmonic-Symphony is scheduled, Mr. Stokowski will conduct in New York.

One of the features of the Philadelphia

fund concert of the Philharmonic-Sympnony is scheduled, Mr. Stokowski will conduct in New York.

One of the features of the Philadelphia Orchestra season will be a performance of Bach's St. Matthew Passion, which will be given on a scale allowing full scope to the majesty of the score. Richard Crooks, Jeannette Vreeland and Fred Patton will be the soloists. The choral parts will be sung by the Mendelssohn Club, the Choral Art Society, and, by special permission, the Girard College Boy Choir of 100 voices. To provide the necessary accompaniment of a great organ, the concerts for which the "Passion" is scheduled will be transferred from the Academy of Music to the Metropolitan Opera House at Broad and Poplar streets. Chandler Goldthwaite of New York will be the organist. Another choral program, in which the Mendelssohn Club will present a work new to Philadelphia, is promised for the coming season.

**Medical Stokewski will continue to supplement

new to Philadelphia, is promised for the coming season.

Mr. Stokowski will continue to supplement the strings by the use of the Thereminvox, an electrical instrument introduced two seasons ago and played by Karl Zeise.

THE LATE BERNARDUS BOEKELMANN, FAMOUS MUSICAL NONEGENARIAN

The accompanying picture shows the late Bernardus Boekelmann in his New York home, where he passed away recently at the age of ninety-two.

One of the thorough musicians and cultured gentlemen of the old school, Boekelmann played a highly influential role in the earlier musical development of New York,

as a public performer, composer, and teacher. One of his piano pupils was Walter Damrosch who always retained a feeling of warm admiration for his fine teacher. In a speech which Damrosch made last year at a birthday dinner given in New York to Frank Van der Stucken (who also has passed away since then) the orator made feeling refer-



THE LATE BERNARDUS BOEKELMANN IN HIS LIBRARY

ences to his former master, who was among the guests present.

Boekelmann was born in Utrecht, Holland, in 1838, and after preliminary lessons from his father, continued his studies at the Leipzig Conservatory (1857-60) under Moscheles, Richter, and Hauptmann; and later (1862-4) privately under Von Bülow, Kiel, and Weitzmann, in Berlin, where Boekelmann also taught at the famous Stern's Conservatory.

In 1866 the young Hollander came to New York (after a short stay in Mexico) where he founded the New York Trio Club, which gave public concerts until 1888. From 1883-97, Boekelmann directed the music department at the Ladies' School in Farmington, Conn., and turned out many highly accomplished amateurs.

Boekelmann's compositions include orchestral scores, chamber works, songs, and piano and violin pieces. He achieved additional fame as the compiler of an analytical Bach edition, whose various themes were printed in different colors to assist pupils in following the counterpoint and development more easily.

In his tastefully appointed home, the aged

easily.

In his tastefully appointed home, the aged musician spent his last years surrounded by objects of art, and in companionship with his beloved piano and musical library. He had a host of friends and was the leading spirit of many a delightful gathering which he made the livelier through his rich fund of knowledge, and his extensive store of anecdote concerning the many leading musicians he had known intimately throughout his long life, among whom were Richard and

sicians he had known intimately throughout his long life, among whom were Richard and Cosima Wagner.

During his sojourn in Mexico, Boekelmann was decorated by the ill-fated Emperor Maximilian.

Miss Anne M. Clark was the devoted nurse of Mr. Boekelmann during recent years, and it is through her courtesy that the accompanying photograph is placed at the disposal of the Musical Courter.



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on Singing Proves Interesting

J. Parma Roger, voice teacher, of the Metropolitan Opera House Studios, who, although he passed the greater part of the summer teaching, has found time to add to his list of published songs, namely, two sacred and two secular songs, Oh Blessed Day and Children of God, Through the Years and A World of Love. The last mentioned is dedicated with her consent to Mary Garden, who in a very charming letter acknowledges it. Mr. Roger writes the poems as well as the music for his songs.

A month ago he entertained his brother and sister-in-law, Sir Alexander and Lady Roger of London, England, who came to New York for a visit after completing a tour through Egypt and India, where they were guests of the Viceroy. During their brief visit to New York, Mr. Roger arranged an impromptu concert for them in the drawing room of their suite at the Savoy-Plaza hotel. The program was provided by a few of the advanced pupils from Mr. Roger's studio. Two tenors, two sopranos and one baritone sang selections from grand opera, and groups of classic songs. Lady Roger, who is an accomplished musician, was so pleased with the program that she presented to each pupil a gift selected from an attractive and valuable collection of objects of art brought from India, and an invitation to visit their historic castle in Surrey, England.

A brochure, entitled The Voice and Its



THE GARDEN OF MR. ROGER'S LONG ISLAND HOME.

Successful Use, written by Mr. Roger, is sent gratis to persons interested. It is a unique and remarkable account of the road to artistic achievement, and has proven of great interest to singers and students of the

voice.

Herewith is reproduced a picture of the garden of Mr. Roger's place on Long Island, covering about an acre of ground. Not only

was it landscaped and designed by Mr. Roger, but a great part of the manual labor was done by him. He being a believer in physical exercise of a useful character, this garden afforded him a delightful means of putting his ideas into practice, and he believes in the thought somewhere expressed, that "We are nearer to God in a garden than anywhere else on earth." R. F.

Polyphonic Orchestra Rehearsing

Polyphonic Orchestra Rehearsing The Polyphonic Symphony Orchestra, Alexis Kudisch, conductor, announces regular rehearsals in preparation for the new season at the Music and Arts Room, Grand Central Palace. In addition, the organization has established the Polyphonic Choral Society, which will also give a series of concerts. Auditions for singers began on September 26. Hereafter auditions and rehearsals will be held on Wednesdays from 5:30 to 7:30 P. M.

Cerati Artist Making Radio Debut

Elon Anderson, an artist from the New York vocal studio of Marion Kingsbury-Cerati, will make his radio debut over WEVD on October 4 at 4:45. Elna Barfield, after four years of vocal training in Miami, Fla., has come to New York to study with Mme. Cerati.

Lilias MacKinnon Lecturing on Musical Memory

Lilias MacKinnon, well known for her Musical Memory Courses, is arriving in New York on September 29. While here she will tour the country, lecturing on her fa-vorite subject.

Francis Rogers Resumes Teaching

Francis Rogers, baritone and vocal teacher, will reopen his studio for his private pupils on October 1, and at the same time will take up his work at the Juilliard Graduate School. Mr. Rogers has been a member of the vocal department of this organization since its

foundation in 1924. The concert season of this artist will open on October 6 with a recital at Miss Spence's School, New York. Prof. Trouk Only Dont Pupil in

America

Prof. A. H. Trouk, violinist, composer and pedagogue of Brooklyn, N. Y., tells the MUSICAL COURIER that now that Leopold MUSICAL COURIER that now that Leopoid Auer is dead there are only three violinists alive who studied with Jacob Dont. Prof. Trouk also believes that he is the only musician in America who possesses a diploma given by Dont. Among the well-known violinists who have studied with Prof. Trouk are Gisella Neu and Max Rosthal.

Edgar Shelton Returns

Edgar Shelton, pianist, who made an out-standing success in two New York appear-ances last season, has returned from Europe and in the near future will announce his next recital in the metropolis.

Gigli in La Boheme

Reports from the Coast state that Gigli had another of his extraordinary triumphs, when, on September 17, he sang in La Boheme with the San Francisco Opera Company. The theater was completely sold out and the tenor especially feted.

Chevalier Seismit-Doda Moves

Chevalier Seismit-Doda, noted composer and vocal instructor, is opening a spacious new studio on Riverside Drive, where he is prepared to teach the many pupils who wish

to study with him. Mr. Seismit-Doda found this move necessary, as his former quarters were too small to accommodate his classes.

Musicians in Budapest

The MUSICAL COURIER has received a card from Budapest, with the following signatures: Geza and Nora de Kresz, Boris Hambourg and Prince Obelenski.

Mr. and Mrs. Giberga in New York

Mr. and Mrs. E. A. Giberga, of Havana, Cuba, are in New York, where they will re-main until November. They spent the sum-mer in the Catskills.

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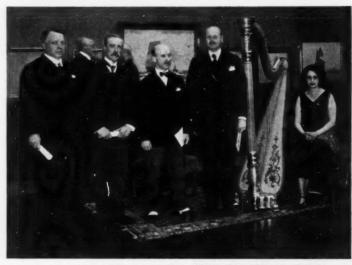
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MME. ROSA SPIER AND HER NEW WURLITZER HARP The above photograph was taken in Ansterdam after a harp recital by Mme. Rosa Spier on the occasion of the opening in that city of an Exhibition of Painting. This exposition was sponsored by the French Government and was attended by a number of state officials. In the above photograph, from left to right, are: the Secretary of Education and Fine Art; M. van Mastenbroeck, famous Dutch painter; the French Minister to Holland; the Dutch Secretary of Foreign Affairs; and Mme. Spier. Mme. Spier has made several extended tours throughout Europe and enjoys an excellent reputation as a harpist. She uses the Wurlitzer harp exclusively at all of her recitals.

CLAIRE ALCEE

Comments of the Press

"Her fresh, delightful soprano is of a wonderful timbre, the interpretation full of inward and outward charm. Remarkably well this foreigner sang 'Lieder' by Schubert and Brahms; good also is her mastery of the German language."-J. S., Berliner Tageblatt.

"Claire Alcée has a soprano voice of great vocal attraction. The lower parts are even, the placement is excellent, and tone and timbre in all registers are of equalized color. Added to this are tasteful declamation and phrasing, so that the interpretations reach a high level."-Hans Pasche,

"Claire Alcée showed in her aria and song recital talent of interpretation, and a spiritual, interesting personality in a program in five languages. The singer has given much work to the technical placing of her flexible, healthy, fresh soprano voice." - Adolf Diesterweg, Allgemeine Musikzeitung.

"Claire Alcée sang songs from Brahms musically and with great charm."-Max Donisch, Der Tag.



"Voice, appearance and temperament mark her for the operatic stage. Her lower middle register is wonderful; remarkable also her ability to bring the tone from a mezzoforte into a piano without a break."-L. Sp., Vossiche Zeitung.

"Claire Alcée has a very attractive personality, which we should like very much to hear on the operatic stage. To this she adds a large and beautiful voice of natural polish."-G. F., Berliner Borsen-Courier.

"Claire Alcée possesses a rarely beautiful and fascinating voice. One can surely predict for her a future. The beautiful slender appearance, charming in diction and demeanor, points directly to the stage."-Josef Rufer, Berliner Morgenpost.

"Claire Alcée assured herself a particularly well merited success. In a fine manner she succeeded with the aria of Mimi from 'Boheme' by Puccini, which she sang as an encore. The voice of the artist is fresh and very flexible."-Berliner Borsenzeitung.

NEXT NEW YORK APPEARANCE TOWN HALL THURSDAY, OCTOBER 9, 1930, at 8:30 P. M.

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A CHAT WITH SYDNEY RAYNER

On His Way to Los Angeles to Sing Tannhauser and Salome.

The American tenor, Sydney Rayner, who sang in Louise with Mary McCormic at the Opera Comique, Paris, last season with great success, arrived in New York recently, on his way to Los Angeles to sing with the opera company there. This, incidentally, marks his first important appearance in this country and much interest surrounds it.

The two operas for which Mr. Rayner was especially engaged are Tannhauser and Salome, although he will also sing Pagliacci.

Salome, although he will also sing Pagliacci. Born in New Orleans, Mr. Rayner went to Milan in 1925 for a year's study. He sang the following year at a big concert for the Fascisti and received a medal in memory of the occasion. A year later he made his operatic debut in Rome, at the Teatro Adriano, in Boheme. He sang eight performances of this opera as well as La Gioconda. Milan then claimed him, as well as other parts of Italy, where he rounded out a fine Italian repertory.

In 1929 he was engaged to sing at the

In 1929 he was engaged to sing at the In 1929 he was engaged to sing at the Opera Comique, but before commencing his engagement there he made a tour of Germany. In Tosca he earned instantaneous success at the Berlin Staats Oper (in German), also singing a concert there at Bachsaal, under the direction of Ernst Kunwald. Hanover and Hamburg made a bid for his services, but he was obliged to forego these offers for the time being.

Mr. Rayner created an excellent impression upon the Parisians in Charpentier's Louise. Among those most delighted with the

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deinde 39

tenor's portrayal of Julien was Charpentier himself, who later became very friendly with the singer and his little family. It was often a festive occasion indeed when the aged composer would invite Mr. Rayner and Mary

composer would invite Mr. Rayner and Mary McCormic for dinner somewhere in Montmartre and order everything from soup to nuts, including various wines. He would then urge both to eat heartily, because their voices demanded it, while he confined his meal to eggs and lighter foods.

Mr. Rayner and Miss McCormic sang all the performances of Louise, the last being on July 31. The tenor also was heard in Werther. Manon, Carmen, Tosca and La Navarraise are in his repertory for next season. He has been engaged to sing at the Opera Comique from January, 1931, to September, 1932, but during that time will be allowed five months in which to sing in other places.

His engagement for Los Angeles resulted from David T. Babcock, of the Los Angeles Opera Association, hearing him in Paris last December. Mr. Babcock proposed that Rayner sing Tannhauser and Salome with the company, and although the tenor did not know either role, he said he would learn both, or anything else. He is that kind of a singer.

Mr. Rayner essays Tosca in three lan-guages, Italian, French and German,—and laughingly commented to the writer that when an impresario calls him for Tosca, he asks:

To Ragusa, in Milan, Rayner says he owes much vocally, and to Victor Chesnais in Paris, who has coached him in both the German and French roles.

both the German and French roles.

Before returning to Europe in December, Mr. Rayner plans a concert in his home town, New Orleans, on October 28, probably fulfilling other dates as well.

In appearance, habits and ideas, Sydney Rayner is thoroughly American. He admits Europe is the place of atmosphere and, in his case particularly, for early routine, but he is happy and grateful for the opportunity to sing now in his own country. He is natural, regular and very much alive in his conversation—and impresses one with the fact that singing is a thoroughly enjoyable game, worth all the struggles and heartaches connected with it.

J. V.



Left to right: Mr. and Mrs. Sydney Rayner, and Messrs. Masson and Ricou of the Opera Comique.



An autographed photograph from Gustave Charpentier to Sydney Rayner,

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Elizabeth Simpson Reopens California Studios

The Elizabeth Simpson Piano Studios of San Francisco and Berkeley offer a large number of attractive musical activities this season. Foremost is the coaching for concert work in which Miss Simpson has attained a reputation second to none. Her skill is attested by the constant succession of important public engagements of her artist and coaching pupils, over fifty appearances, exclusive of radio playing, having been made last season.

To aid the development of that poise, with-out which concert work is impossible, Miss Simpson holds a series of public playing classes each season. These are open to all pupils whose playing reaches the required standard; and at intervals certain pupils are invited to represent the class in public re-citals. Last season three concerts of this type were given.

The class programs are of great educa-tional value, as each year many of the most important works of piano literature are per-formed, thus virtually forming a course in musical appreciation.

musical appreciation.

Miss Simpson also features foundational piano teaching, believing that advanced teachers too often neglect this type of work, thus losing touch with the basic problems of music education. She accepts each year a limited number of gifted children and non-professional adults for thorough training in technic-building, elementary harmony, solfege, musical memory, and repertoire. She

is also an enthusiast in the training of teachers, her normal course for piano forming a complete equipment for primary instruction. This course has been given to hundreds of young teachers who are now doing excellent work in schools and private studios. Miss Simpson also has shown her teaching skill by two delightful books for musical children—Prince Melody in Music Land, which teaches the elements of music by charming fairy tales, and Little Princes of Music Land, which affords a fascinating glimpse of the child life of nine of the great composers.

of the child life of nine of the great composers.

The fall opening of Miss Simpson's studio was marked by a splendid program given by three members of her coaching class. Doris Osborne, a charming young artist who made her San Francisco debut last spring, played Mozart's D minor concerto; Mildred Turner who was presented in an Oakland concert by Miss Simpson last fall, was heard in Beethoven's Sonata, Op. 31, No. 2, and Liszt's F minor Etude; and Elwin Calberg, brilliant young California pianist, now under the management of the National Music League, gave an advance hearing of a part of his concert program soon to be given in San Francisco. This included the Paganini-Brahms Variations, a brilliant Spanish group, two Rachmaninoff preludes, and the Kunstlerleben Waltzes by Strauss-Godowsky. C.

Washington Musical Institute Opens First Term

Opens First Term

The Washington Musical Institute, of Washington, D. C., began its first term on September 15. The new school is under the direction of Weldon Carter, for the past eleven years head of the piano department of the Washington College of Music, and well known as a concert pianist and teacher. The curriculum includes extensive training in various branches of musical art and pedagogy. The faculty roster also lists Dr. Edwin N. C. Barnes, head of the voice and public school music departments; Marguerite Carter, violin; Louis A. Potter, organ; Katherine Riggs, harp; Martha Whittemore and Doré Walten, cello; Helen Le-Fevre Lyon, harmony and counterpoint; Dorothy R. Todd, ear training; and others.

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CLARE CLAIRBERT TRIUMPHS IN AMERICAN DEBUT

Clare Clairbert, according to reports from California where she is appearing with the San Francisco Opera Company, scored a unanimous triumph in her American debut, for which Traviata was the vehicle.

cality; all is authentic art, art such as few singers can enrich opera withal." Marjory M. Fisher, in the News, asked: "Would Clairbert fulfill expectations? The auditors awaited her entrance, but first they

to the high ranking artists before our public today. Her recommendations are extraordinary and versatile, in singing, in acting, in youth, in style.

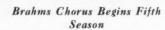
"She is a recelling palettly of the French

youth, in style.

"She is a vocalist palpably of the French school. Her voice is clear, remarkably full for an interpreter of coloratura music, and smooth in its poise. It has real facility in foratura and is comfortably easy in any part of its long range. Her high E flat at the conclusion of the Sempre Libera was struck without ado, and it was long sustained with complete confidence. There is convincing and flexible musicianship in her phrasing.

phrasing.

"Histrionically she showed grace and a finely molded line of effect and gesture. The audience's admiration of the debutante was unstinted and it was well so for an added reason; rarely has an opera artist been called upon in so pointed a trial to prove her right to a lofty reputation foretold. At the conclusion of the first act she was given a long and ardent ovation. Enthusiastic applause of her was repeated frequently during the evening."



The Brahms Chorus of Philadelphia will resume activities in October for its fifth season. As is their custom, the society will give two concerts during the season at the Church of the Holy Communion, Philadelphia. The first presentation will be a performance of Brahms' Christmas Oratorio, and the second will be an all-Brahms program, including the seldom performed Triumphlied for double chorus. Members of the Philadelphia Orchestra will supply the accompaniments, and N. Lindsay Norden will direct on both occasions. The dates of these concerts will be announced later.

Mannes School Reopens October 2

Directors and teachers of the David Mannes Music School have been returning from European and American vacations for the school opening on October 2. Mr. and Mrs. Mannes arrived on the Augustus on September 23, and Mme. Adrienne von Ende and Ottille Schillig of the vocal department

are due on the Bremen October 1. Howard Brockway has returned from England; Esther Streicher from France and Russia; and Walter Wohllebe, who is a newcomer to direct the chorus, from holidays in Germany; Lieff Rosanoff, cellist, arrives shortly from Italy, where he went with the Musical Art Quartet, the cellist of which is his wife, Marie Roemaet Rosanoff. Harold Berkley returned from England September 22.

Paul Stassévitch, violinist, and the pianists, Simeon Rumschisky and Warren Case, were in New York teaching. Frank Sheridan remained near New York preparing his concert programs for the coming winter, one of which will be given at Carnegie Hall at the end of January. Wolfe Wolfinsohn, first violinist of the Stradivarius Quartet, devoted his summer to concerts and rehearsals of this organization.

Frank Bibb had several Mannes School singers with him at Camden, Me.; where they were heard in recital. Also summering in Maine were Alix Young Maruchess, viola d'amore player and teacher of violin and chamber music at the School, who had a house at Lincolnsville Beach, Newton Swift, pianist, at Kennebunkport, and Mary Flanner and Ruth Johnson at Lucerne, with the Dalcroze summer students of Paul Boepple, new supervisor of solfege at the school.

Ralph Thomas Moves to Los Angeles

Ralph Thomas, tenor, for several years director of the Ralph Thomas School of Opera in Dayton, Ohio, has moved to Los Angeles where he proposes to reorganize his opera school and to give opera productions with his pupils, as he did so successfully in Dayton.

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CLARE CLAIRBERT as Queen of the Night

Redfern Mason in the Examiner says:
"She is not the mere accidental possessor of an unusual voice, but an eminent artist, one who, if she were to play the part of Violetta in drama, would move audiences as few actresses of our day have the power to do."

Mr. Mason speaks of "the sheer vocal beauty of those difficult fioriture which lead up to the Sempre Libera, Ah fors e lui, that test piece of sopranos, which was beautifully sung. It was not mere 'linked sweetness,' but essential heart song.

"Clairbert belongs to the modern school of prima donnas. Her singing is always the utterance of a definite and recognizable mood, and she has a rare gift of suggesting subtle shades of emotion, which find utterance in fine tonal nuances.

"Listening to this great artist one instinctively feels that hers is the art which will make the eighth season of the San Francisco Opera famous. Here is no theatri-

gave a spontaneous outburst of applause to the exquisitely set stage. Then they had not long to wait for Clairbert.

"Beautiful she certainly was. And with a genius for costuming. Her first tones came forth clear and true. She proved a captivating actress. By the time she reached the aria, Ah, fors e lui, she had the audience with her. At its conclusion she had them at her feet and won the first genuine ovation of the current season.

"For Clairbert is an artist who amazes by vocal virtuosity. There seems nothing that she cannot do with her voice, and do it with the utmost ease. There is no straining for effects or for top notes. In fact she has been accustomed to singing the role one key higher. Her voice is so beautifully placed that it carried to the furthermost recesses of the Auditorium with crystalline clarity."

the Auditorium with crystalline clarity."
Alexander Fried in the Chronicle said:
"Mme. Clairbert is a distinguished addition

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DR. WILLIAM C. CARL TELLS OF HIS EUROPEAN EXPERIENCES

Also Announces Plans for the New Season.

Dr. William C. Carl returned from a three months' trip abroad on the Mauretania, September 19, having visited Paris, the Basque Country in the south of France and Switzerland. When seen by a repre-

with an appetizing list of new works to be performed during 1930-31. "In this connection, I was fortunate in obtaining several organ novelties, together with many notable specimens of church mu-



DR. WILLIAM C. CARL OUT FOR A MORNING RIDE, passing the Casino and beach at Biarritz, in the Basque Country.

sentative of the Musical Courier, Dr. Carl

said:
"I find musical conditions in the Old World becoming more normal and again assuming the important position held before the World War. The musical festivals this past summer, notably in Bayreuth, Munich and Salzburg, have each played to sold-out houses. The phenomenal success of Toscanini in Bayreuth and during the tour of our Philhampuric Orchestra took the musical Philharmonic Orchestra, took the musical world quite off its feet, and people are still about it.

"The European orchestras are now put-ting out their preliminary announcements

sic which I expect to bring out at the First Presbyterian Church this winter. The Three Choirs Festivals in England are responsible for several works written for their pro-grams, some of which I have already se-

"There is a wealth of music in the Basque Country, where I remained for several weeks. The late Charles Bordes (who, with Alexandre Guilmant and Vincent d'Indy, founded the Schola Cantorum in Paris) long ago became interested in that music and adapted a came interested in that music and adapted a considerable amount of it for the voice and various instruments. I have brought back some of the charming Christmas carols,

along with music for other seasons of the

At St. Jean de Luz, a Choral Society has been organized bearing Bordes' name, and frequently presents programs of the early XVth, XVIth and XVIIth centuries, which

At St. Jean de Luz, a Choral Society has been organized bearing Bordes' name, and frequently presents programs of the early XVth, XVIth and XVIIth centuries, which Bordes arranged for his choristers at the Church of St. Gervais, Paris. These Basque people, whose origin is still unknown, have a language of their own and still adhere to many customs of bygone days. One still hears the 'street cries,' formerly the charms of Paris and an inspiration to Charpentier in writing Louise. Even in fashionable Biarritz, one of the most beautiful resorts in Europe, market women, with baskets of fish balanced on their heads, are seen in the streets giving these distinctive musical 'cries'—to me a charming custom which ought to be revived in Paris and London.

"There is much interesting music to be heard in Biarritz, as the municipality has organized a theatre, opera, opera comique, and daily orchestral concerts, where noted soloists from Paris are frequently heard. The Maurice Ravel Gala, with Jacques Thibaud, Robert Casadesus, and the composer at the piano, held in the former palace of the ex-Empress Eugenie, drew a sold-out house. In the morning a plaque in honor of Ravel was unveiled with impressive ceremonies in his native town nearby. France knows how to honor her great men.

"In Paris, Joseph Bonnet returned from his engagement at the Antwerp Exposition, where he played with great success. The French Ambassador from Brussels came on especially for the event and Queen Elizabeth, who was prevented from being there, sent her personal regrets. The church was taxed to its utmost capacity, and hundreds were unable to enter. Mr. Bonnet was obliged to give a supplementary recital when the Princess de Ligne and the Princess Genevieve d'Orleans were in attendance. His playing created a veritable sensation. Mr. Bonnet has concluded his summer class of American students, the largest in several years, and soon leaves for his fall tour of concerts in several countries. The new organ sat his disposal, the other one at his Paris resid

"Charles Tournemire, the gifted organist-composer of the Basilque of St. Clotilde, Paris (where Cesar Franck played), has just added several new numbers of his L'Orgue Mystique, and has also edited the complete organ works of Buxtehude, just from the press.

"The success of Lynnwood Farram at his

"The success of Lynnwood Farnam at his two Paris recitals this past summer is a cause of rejoicing, for such programs as he presents help to bring the two countries nearer together.

"The large organs of the Chateau of Versailles are to be restored in the near future under the supervision of no less a personage than Charles Mario Widor. The organs were installed in 1736. They have not been played upon since 1871, when Mme. Thiers gave a charity fete."

"What are your place?"

Thiers gave a charity tete."
"What are your plans?"
"I am hastening to reorganize the choir of the First Presbyterian Church, and to find a successor to Arthur Hackett, our solo tenor, who resigned during my absence to accept the chair of vocal music at the University of Michigan. We plan to give several revivals of oratorios not frequently

Castelle Also to Teach Abroad



VIRGINIA CASTELLE AND GEORGE CASTELLE.

GEORGE CASTELLE.

George Castelle, noted teacher of voice, and Virginia Castelle, accompanist and coach, are seen here bound for America after having spent several weeks in travel throughout Europe. Mr. Castelle, who is a member of the faculty of Peabody Conservatory, Baltimore, Md., will teach next summer at the Mondsee Austro-American Conservatory, Mondsee, Austria. He is the only teacher of Hilda Burke, soprano, of the Chicago Opera Company, and during the two years of 1927-9h numbered three national contest winners among his pupils. These were Miss Burke and Elsie Craft Hurley, who won two successive National Federation of Music Club contests, and Robert Wiedefeld, who was given first place in the Caruso Foundation competition.

heard in New York, together with the standard ones and new works.

"At the Guilmant Organ School there is a large enrollment, and a long list of applicants for the Free Berolzheimer Scholarships scheduled for October 3.

"This year we aim to specialize largely on the music for the church service, and in preparing organists and choir-masters for the ministry of music."

Open Air Concert in Philadelphia

Open Air Concert in Philadelphia

An audience of more than 6,000 crowded the open-air auditorium at Lemon Hill Park, Philadelphia, on August 26 to hear a joint program by the Municipal Band and the United Singers of that city. The band, which is under the direction of the noted Russian bandmaster, Lieutenant Joseph Frankel, played Wagner, Strauss, Brahms, Tschaikowsky and others, concluding with Sousa's Stars and Stripes Forever march. The United Singers, an organization made up of several German singing societies, presented various choral numbers, and Mina Dolores, soprano, was soloist with the band. In describing the enthusiasm with which the audience received this program, the Philadelphia Evening Public Ledger declares that its success was comparable to that of the Philadelphia Orchestra summer concerts in Robin Hood Dell.

Spalding in Europe

Albert Spalding, distinguished American violinist, is on tour in Europe. While abroad he will fulfill forty-two engagements, returning to America in time for Christmas dinner in New York. From January 1 to June 1, 1931, he will play fifty concerts in the United States.

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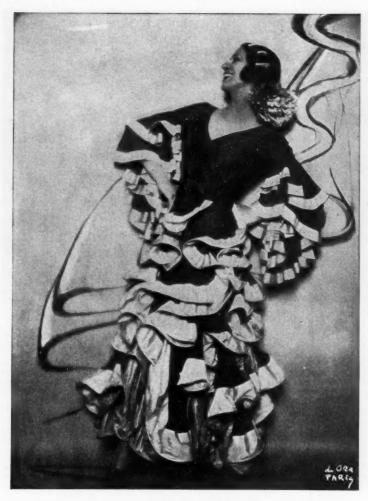
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LA ARGENTINA, who will open her season at Town Hall on October 14, 16 and 17.

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Guides for the Choirmaster

Guides for the Choirmaster

The White-Smith Company of Boston recently published an excellent little guide entitled The Church Year. The publishers are enthusiastic about the results that have followed the issue of this concise booklet.

That it is one of the best helps to the choirmaster that has ever been put out is proved by the remarkable number of orders for anthems listed in it that have been received by the publishers, and also by the fact that certain of these anthems have jumped into immediate popularity.

This little book, which is of about the size of an ordinary envelope and contains twenty-five pages, has detailed information regarding the anthems listed, and indicates on every page the church season to which the anthem

ing the anthems listed, and indicates on every page the church season to which the anthem belongs, or at which season it may most appropriately be used.

The White-Smith Company is preparing another booklet of this kind for Episcopal churches, to be called The Church Calendar, the compilation being made by George Henry Day, well-known organist and choirmaster of Christ Church, Rochester. N. Y.

Dan Gridley Beginning Busy Season

Dan Gridley recently returned to New York after spending five weeks in Maine. The well-known tenor enjoyed the usual summer activities and also prepared scores for the coming season. There will be four



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First American Lecture Tour, Autumn 1930

appearances for Mr. Gridley with the Society of the Friends of Music. The first will be at the Metropolitan Opera House on October 26, when he will make his first New York appearance of the season. On that occasion Janacek's Festival Mass is scheduled for its first performance in America. Mr. Gridley's second appearance with the Friends of Music will be on November 9, when Bach's Christmas Oratorio, the St. John Passion, and other works will be given. October 24 Mr. Gridley is booked for a recital in Hollidaysburg, Pa, and November 30 he will be in Toronto, Canada, singing over the radio. Among his many other engagements are appearances at the Cincinnati Festival, with the Boston Handel and Haydn Society, and as soloist with the Cleveland Orchestra in Beethoven's Ninth Symphony.

Schmitz Pedagogy Authorizations

Schmitz Pedagogy Authorizations

The following is the summary of the decisions taken at the Constitutional Meetings, relative to the formation of the E. Robert Schmitz Pedagogy Association, which were held in Denver, Colo., July 18 and 26 and August 3: "It is decided to form an association of the authorized representatives of the work known as the Schmitz Pedagogy. The aim of this organization is to promote this work at large under the control of those who are qualified to represent it. There will be two kinds of authorizations, the 'full authorization,' upon which membership in this organization is contingent, and the 'tentative authorization,' granted by this organization at its discretion and upon which the tentative membership is contingent."

SCHMITZ COUNC

of Authorized Representatives Schmitz Pedagogy

Announces the following authorizations for the Season 1930-31

Authorized teachers who have also acted as Assistants during the Schmitz summer sessions:

Miss Marion Cassell, 135 East 54th St., New York City Miss Ruth Dyer, Mount Holyoke College, South Hadley, Mass. Mrs. Ella Connell Jesse, 165-16th St., Portland, Oregon

Mrs. Edith Kingsley Rinquest, 1560 Sherman St., Denver, Colorado Mrs. Mabel Riggs Stead, 628 Fine Arts Bldg., Chicago, Ill.

Also the following authorized teachers:

Miss L. Eva Alden, 2500 Wabash Ave., Terre Haute, Indiana Mrs. Helen C. Calogeras, 1649 Franklin St., Denver, Colorado

Mrs. Violet Duncan, Musical Art Bldg., St. Louis, Mo. Mrs. Alice Hackett, Chicago Musical College, Chicago, Ill. Mr. Andrew Riggs, 1000 Grant St., Denver, Colorado

Miss Ruth Alta Rogers, 15 South 20th Ave. E., Duluth, Minnesota

Mr. E. S. Roeder, Mississippi Woman's College, Hattiesburg, Miss. Mr. Elmer Schoettle, 121 So. 11th St., Minneapolis, Minn.

For information address: SCHMITZ COUNCIL, C/O BALDWIN PIANO Co. 20 East 54th St., New York

MARTINO-ROSSI

SCORES IN ANDREA CHENIER, RIGOLETTO AND IL TROVATORE WITH ZOO OPERA CO. IN CINCINNAT

From the standpoint of splendid singing, in which a superb voice is linked with supreme artistry, nothing last night compared with the singing by Martino-Rossi of the lovely air, Il Balen or The Tempest of the Heart of Il Trovatore. Rossi has one of the most vibrant and satisfying voices on the stage today and is a fine

has one of the most vibrant and satisfying voices on the stage today and is a fine acquisition to the Zoo forces.—Post.

A large welcome was accorded to Martino-Rossi whose majestic hearing and sturdy singing of the Count of Luna imparts to II Trovatore that element of masculine virility that sometimes has been missed in the playhouse when the Verdi opera was the attraction. It is a serious portrayal, vivid, intense, real—that Rossi gives.—Enquirer.

Gorgeous Martino-Rossi returned to the Zoo opera for the first time this season in Trovatore, singing the Count di Luna. Boundless vocal resources, rich opulent tones, drama and a feeling for the stage, which characterizes even the least of his play, causes this extraordinary baritone to stand predominantly as master of every operatic situation in which he appears. Such music as Trovatore and the older Italian operas was written for voices like Rossi's. His is effortless singing magnificent through every register toned with color and with so complete identification with his roles as to cause the singer for the moment to become the actual character he portrays. Rossi was welcomed by the Zoo patrons with bravos and ovations.—Times-Star.

character he portrays. Rossi was welcomed by the Zoo patrons with bravos and ovations.—Times-Star.

Martino-Rossi's superb baritone voice has never been heard to better advantage than as Carlo Gerard in Andrea Chenier.—Post.

Martino-Rossi as Gerard, the lackey-lover-politician, is superb in voice, in impersonation. His magnificent voice has for several seasons in the Zoo been the subject of even extreme encomiums.—Times-Star.

The evening was a triumph for Martino-Rossi, who, taking the part of the hunchback, offered a gripping characterization. Rossi has voice and personality strikingly fitted to such a role. His acting in Rigoletto alone would have served to carry through even with the action throughout the drama and made the characterization thoroughly sympathetic, carrying his audience with him in scenes of humor, pathos and grand dramatic heights. His singing is a musical joy to hear, leaving little to be desired and tremendously much to admire.—Enquirer.

Mr. Martino-Rossi as the jester gave to the role that almost incredible vocal equipment with which he is endowed. His is a barytone which seemingly has no limitations of color, of power, of intrinsic emotion. As Rigoletto this great voice throbbed and soared above the ensembles, but always blending with them. Rossi was applauded and appreciated by the audience.—Times-Star.

The performance of Martino-Rossi as Rigoletto was cumulative in effect, for it grew steadily better as the opera progressed; it was marked by magnificent singing and a dramatic intensity that was electrifying.—Post.

Management: National Music League, 113 West 57th St., New York

Management: National Music League, 113 West 57th St., New York

LUISA SILVA TRIUMPHS IN WESTERN DEBUT

It seems that Manager Charles L. Wagner has picked another winner. Judging from the comments of San Francisco critics after her first recital there, Luisa Silva enjoyed

a great triumph.
Marjory M. Fisher, in the News, headed her review as follows: "Luisa Silva Tri-



LUISA SILVA as Carmen, the Cigarette Girl.

umphs in Debut Here—" "New Contralto Proves Vocal Genius—" "Discovered by Alice Seckels."

Alice Seckels."

Opening her article, she said: "Exotic, fascinating, and with a voice so resplendent as to justify the managerial claim of 'the greatest contralto since Scalchi,' Luisa Silva scored an artistic triumph in Scottish Rite Auditorium. Seldom, indeed, does one hear singing that so sweeps away one's critical faculties and compels adulation by the pure grandeur of the voice and the dramatic fervor of the interpretations. Silva's voice is a real honest to goodness contralto. It is big enough to dominate over a full symphony orchestra, yet it is capable of great tonal delicacy. It bespeaks a bottomless depth, and the production is effortless throughout the extensive range. It is remarkably flexible, with a pronounced fluidity of tone. A mobile counterpress of the state of the sta

nance and an instinctive sense of drama enable Silva to color each song with the right dramatic touch—tonal color and facial expression befitting the mood. Her personality is as startling as her voice is magnificent. The combination is electrifying. It is evident that a new and sensational personality has appeared upon the horizon."

Alexander Fried, in the Chronicle, described the Silva voice as having "a bold sonority. Its range is imposing. Always it seemed easily used, and it kept a poised legato in passages intense and quiet. Its finest quality, as a tonal instrument, is in its upper range. Here especially Mme. Silva made beautiful effects of softer singing as in De Falla's Nana Heureuse."

Redfern Mason, in the Examiner, gave his review this heading: "Luisa Silva Wins Triumph in Her First Recital Here." Describing her voice, he wrote: "It is a liquid voice, pure in tone, and vibrant. The dramatic moments are thrilling; here is a singer who sings with an almost triumphant conviction. Silva is an artist to be reckoned with. In a way, her art looks backward; it savors a little of the vocalism of a generation ago. But at its best it is superb."

The Call Bulletin was of this opinion: "Luisa Silva is a singer of force. Her tones are rich and full and the dramatic understanding of her numbers, especially of her Spanish songs, soundly convincing."

Heloïse Russell-Fergusson Returns to New York

Heloise Russell-Fergusson, charming Scotch singer, has just been in the Hebrides, where she has been studying, at first hand, songs and Gaelic folklore with the Reverend eth Macleod.

Kenneth Macleod.

Miss Russell-Fergusson will arrive in the United States the latter half of October and remain until January. During her stay she will sing, among other engagements, at the Barbizon-Plaza and at Wellesley College.

Matthay Exponent Begins Season

Richard McClanahan, who returned from Europe on August 25, spent the first ten days of September teaching in South West Harbor, Me. He also found time for recreation, which was spent in playing golf.

He opens his present season in New York on September 29. A special course of ten lec-



MRS. BARLOW'S DUNNING SYSTEM TECHNIC AND INTERPRETATION CLASS

CLASS

held at Washington Seminary, Atlanta, Ga., in July. From left to right: Julia Coniff, Jacksonville, Fla.; Ruth Day, Lakeland, Fla.; Grace Kirk, Winter Haven, Fla.; Bernice Allen, Atlanta, Ga.; Mrs. Elizette Reed Barlow, Atlanta, Ga.; Mrs. Roscoc Skipper, Lakeland, Fla.; Bessie Hosen, Laurel, Miss.; Bessie Mae Tartt, Meridian, Miss. Mrs. Barlow is on the faculty of the Washington Seminary where she teaches in winter and conducts normal classes in the Dunning System there in the summer. Mrs. Barlow was hostess to the Southeastern Convention of Dunning teachers, held in Atlanta, June 25, at the Biltmore Hotel. Teachers from four nearby states attended the two-day session.

tures on the methods of Tobias Matthay is to be given on Monday mornings, beginning October 13 and ending on December 15. This course of lectures will be of value to teach-ers and students desiring to acquaint them-selves with the work of this great English innovator.

Esther Lundy Newcomb in the East

The well known Chicago soprano, Esther Lundy Newcomb, spent part of September

at Soo-Nipi Park Lodge, Lake Sunapee, N. H., vacationing. Later she will go to New York City to coach with her former teacher, Richard Hageman.

Before returning to Chicago for a season of much activity, Mrs. Newcomb, an ardent collector of "Americana," will stop in Pennsylvania to select from some rare pieces assembled for her inspection.

Bertha Ott, Inc., have arranged a fine list of concert appearances for this popular and successful artist during the current season.

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GRACE MOORE,

whose first sound picture, Jenny Lind, will be shown this fall, is now at work on New Moon, in which she will be starred jointly with Lawrence Tibbett. Miss Moore returns to New York in December and will appear in recital for the Haarlem Philharmonic Society on December 18. She rejoins the Metropolitan Opera Company in March, 1931. This picture was taken at her villa at Malibu. (Photo by Clarence Sinclair Bull.)

Frederic Warren Returns to New York

New York

Frederic Warren announces the reopening of his New York studio on October 1.

Mr. Warren has had an exceedingly successful summer at Madison, N. H., where he built himself a home and maintains a studio for summer instruction as well as an open air concert stage where performances are given regularly. He had the good fortune to discover a very fine tenor, William Blackney, who has studied with him all summer. He also has developed a women's vocal trio which has been rehearsing steadily and will soon make its debut on the radio. One of Mr. Warren's New York pupils, who went to New Hampshire to study with him during the summer, sang there, and also gave two Vermont recitals with much success.

Mr. Warren shares his New York studio with Francis Moore, who has already begun his winter work.

N. Y. U. Conducting Class

New York University has established a class in conducting, which will start on September 27. The class will be in charge

OLGA WARREN

Soprano

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of Philip James, composer and former conductor of the New Jersey Symphony Orchestra and the Brooklyn Orchestral Society. The students will be given the opportunity of conducting an orchestra of professional musicians.

Yascha Fishberg Reopens Studio

Yascha Fishberg, violinist, composer, conductor and teacher of a large class of talented pupils, has just arrived home after a long vacation which he spent with his wife



YASCHA FISHBERG

and children. He has already started his activities, and a great many of his pupils are already working under his excellent guid-

arready working under his excelent guidance.

Mr. Fishberg has given many New York recitals and has also appeared in many concerts in which he has received splendid criticism from the press and public alike wherever he has appeared. He is a former pupil of Leopold Auer and came to this country in 1922. This talented musician has made rapid progress and each year has been more successful, due to his conscientious efforts.

Alma Voedisch Arrives

Alma Voedisch arrived last week on the SS. America after three months abroad.



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Booklet of information and dates for classes will be furnished by the Dean, 160 East 68th Street, Portland Oregon, or Secretary, 72 East 79th Street, New York City

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which I would answer: "The voice you have can be cultivated and developed into a beautiful singing voice."

The teacher who understands scientific voice culture can fearlessly make and prove this statement. Vocal music is a practical science with unfailing satisfactory results. Nothing on earth is more generally helpful than correct vocalization. In it correct breathing is established, circulation is improved, the glands, such as the pituitary, thymus, thyroids, gomads, etc. are all exercised, and the exercise and development of these glands are indispensable in well balanced, normal human beings. Vocal study also cultivates personality, liberates self expression, and it is a passport into the best society and greatest activities.

Properly taught voice culture is very

Properly taught voice culture is very simple. There is no use in confusing the new pupil with reference to the vibration of the vocal cords, the action of the inferior vocal cords, the descent or ascent of the diaphragm, etc. Show the pupil how to get the tone, then make it for him. With pre-

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cept and example he seldom fails to produce the desired results, in which case the conditions are necessarily correct, otherwise the tone would not be good. I have had ignorant teachers mystify me with their abstruse diagnosis of the vocal organism, and I usually found that they did not know what they were talking about.

Correct tone placement does not seem to be generally understood, otherwise we would always hear beautiful tone, and age would be no barrier to the voice. Incorrect vocalization, not age, is the cause of bad voices in the aged.

The singer with a perfectly placed voice and a clear mentality should be able to sing beautifully as long as life lasts, and with these conditions in his command he will live many years, for they are sure to induce longevity. Young children should be taught vocal music as soon as their intelligence will allow. Eight, nine, ten or eleven years is not too young.

They will use their voices any way, and of course incorrectly, and later will be the victims of sore throat, tonsillitis, adenoids, etc. The teacher who would injure the child's voice is incapable of training the adult. It is not easy to train the tone deaf, but it is possible and successful. One is never too old nor too young to begin the study of vocal music. The little lady who, at the age of eighty, took her first vocal lesson from me entertained a critical audience here six years ago in concert and received flattering criticisms from all the leading newspapers. This dear little soul, Mrs. Henry Clay Wright, of Austin, Tex., at the age of eighty, six, still sings in concert and church. Not all may become artists, but every one can be taught to sing artistically, regardless of age or talent.

Louis Van Hes Arrives in

Louis Van Hes Arrives in New York

Louis Van Hes, distinguished European teacher of singing, who has just arrived in New York, probably knows as much about the human voice as any man alive.

His own beautiful tenor is in itself a tribute to his knowledge and skill, but even

LOUIS VAN HES

had he never become known as a singer, the voices of every kind which he has found, trained, kept in trim and even mended, would still justify the fame which he has earned. During a lifetime devoted to the art of voice production, Mr. Van Hes has tutored singers whose names on the stage and in opera are world-famous, and public speakers and politicians, and men and women of every profession, who are more or less dependent upon making the most of their voices.

voices.

It is as a mender of broken voices—damaged by the strain of incorrect use—that he is best known. By many well-known singers and actresses he is spoken of as "The Singing Doctor" because of the wonderfully curative qualities of his methods.

Marie Burke, famous musical comedy star,

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who is also at present in New York, says of him: "Thanks to his wonderful help and guidance my voice keeps in splendid form despite the bad-tempered scenes I sometimes have to play."

have to play."

Many well-known European artists owe their success to Mr. Van Hes, who has come to New York to discover new talent in a country which he considers has more singing possibilities than any other. No better tribute to his skill could be paid, however, than the praise which London's critics have showered upon him. The Daily Telegraph says: In possession of a tenor voice of good quality and well under control he asserted himself as a decidedly tasteful singer." The Daily Mirror: "He sings with style as well as charm and is a gain to the concert platform"; and the Musical Standard: "He has a tenor voice of very dulcet quality and sings with taste and expression."

It would be strange, indeed, if Mr. Van

It would be strange, indeed, if Mr. Van Hes were not able to sing and teach well. The son of musical parents, in fact a musical family of many generations, he received his training under the guidance of the famous Italian master, Pietro Mazzoni. It is as a teacher of the use of the voice that he has preferred to become best known. Convinced that half the world was not only singing but talking in the opposite way from which nature meant it to speak, he set about trying to cure this fault, and so astonishingly did his methods succeed that his clientele soon embraced men and women of every walk in life.

Now at the height of his success, he has come to America to give the benefit of his knowledge and help to the population of what he describes as "the most musical country in the world."

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TRUTHS ABOUT SIGHT SINGING

An Accomplishment, "Not a Gift," Says Wilbur A. Luyster.

An Accomplishment, "Not a C
The results of various methods of teaching sight singing are as varied as candy. No one would think of saying all candy is the same, and yet, people think because the words "sight singing" are used that the progress and results of all teaching must be the same. Wilbur A. Luyster, who is the representative of the French System known as the Galin-Paris Chevé Method, has specialized in the teaching of sight singing in New York for many years, and has probably taught personally more singers to read music than any other one person.

Formerly for eight years instructor for the Metropolitan Opera Company, he also faught the New York Society of the Friends of Music, Artur Bodanzky, conductor; he was instructor of sight singing and educational music classes for the Brooklyn Institute of Arts and Sciences and New York College of Music and other institutions.

Mr. Luyster says that it is no longer necessary for a student to envy a successful singer who reads music at sight as easily as print, for it is an accomplishment and not "a gift."

Undoubtedly many singers have made earnest and sincere efforts to learn how to read, and later concluded it must be "a gift." or they were stupid and could not understand why they did not learn.

Anyone of these reasons given to less experienced singers would develop only the thought and more deeply root the idea in their minds that it must be "a gift."

Think of a grown child who talks and is not able to read or write! Would that child have a right to think everyone is gifted who reads and writes. A singer today who cannot sing at sight can be compared with this grown-up child.

Years ago reading at sight was not given much attention because it did not seem necessary as long as one could sings. Today a

not sing at sight can be compared with this grown-up child.

Years ago reading at sight was not given much attention because it did not seem necessary as long as one could sing. Today a singer must be able to read. It is hoped that some unfortunate singers may read this. If so, and they are truly sincere in their desire to learn, they should not leave any stone unturned in order to succeed.

Mr. Luyster, who for many years has been giving lecture recital lessons preceding the opening of various new courses, announces that next week the 1930-31 season of the New York Sight Singing School at the Metropolitan Studios will open.

Among others there will be a special course for business people, preceded by a lecture to be held October 6, at five-twenty, and again at eight p. m., affording prospective pupils an opportunity to attend and learn the simplicity and superiority of the Galin-Paris Chevé system.

The popular classes are to be held both in New York and Brooklyn. The object of these is to enable anyone over stxteen years

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of age, interested in music but hitherto unable to give any thought to study, an opportunity to join one of these classes without previous musical knowledge or voice trial.

The New York class will meet at the Manhattan Trade School, on East Twenty-second Street, at the corner of Lexington Avenue, on thirty consecutive Wednesday evenings, beginning October 1 at eight p. m. A lecture will be given to which everyone is welcome. Two classes will be held every Wednesday after the Beginners' Class, which will meet at seven-thirty p. m., and advanced students will meet at eight-thirty p. m. The Brooklyn Class will be held at Public School No. 15, Schermerhorn Street, Flatbush and Third Avenues, on thirty Friday evenings, beginning October 3, at eight p. m., also with a lecture. The public is invited.

Raymond Hunter Creator of Famous Radio Character

Raymond Hunter is the man who created the character of the Captain in Sunday at Seth Parkers, a presentation of the National Broadcasting Company. The plot of this



RAYMOND HUNTER

now famous radio hour is not involved. Seth Parker is a resident of Jonesport, Me. Each Sunday evening his neighbors gather in his front parlor and hold an old New England hymn sing. There is a little non-theological sermon by Seth, a prayer or so and the sweet, peaceful relodies of the old hymns. Phillips H. Lord is the creator of Seth Parker and the man who plays the title role. Lord, a native New Englander and familiar with every one of the characters who visit Seth Parker, believes firmly in the program. He insists the people are real people, and his own philosophy is embodied in the remarks and little preachments of Seth. Mr. Hunter, as the Captain, has an important part in the program, and he has won a warm place in the hearts of thousands of those who listen to this broadcast.

Jonesport is a geographical actuality. Mr.

Jonesport is a geographical actuality. Mr. Hunter spent a few weeks there in August and naturally was besieged with requests to sing. He did not wish to give a concert, but finally, although the church was closed for the summer, a service was arranged at the Congregational Church with Albert J. Lord officiating, the father of the originator of the Seth Parker sketches.

Mr. Hunter has now reopened his New York studios in Carnegie Hall and is busy preparing pupils for opera, concert and radio work.

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Chicago Symphony Orchestra's Opening Subscription Sale Breaks Records

Shows Thirty-five Per Cent Increase Over Last Year-Manager Voegeli Predicts Record Breaking Season—American Conservatory Begins Forty-fifth Year With Heavy Enrollment-Alan Carter Representing Emil Herrmann in Chicago.

CHICAGO,-That Chicago is showing an

Chicago.—That Chicago is showing an increased interest in serious music was evidenced by the great demand for subscription tickets for the fortieth season of the Chicago Symphony Orchestra on the opening day of the sale, which exceeded last year's figure by thirty-five percent and thus broke all existing opening day records. The receipts on hand after the closing of the box office were \$74,900 this year as against \$55,-300 last year.

These figures were given out by Henry E. Voegeli, manager of the orchestra, who stated, "While it is ordinarily against the management rules to give out such figures, these were so unusual as to merit disclosure. The demand shows an increased Chicago interest in music." Mr. Voegeli, who has just completed thirty years of activity in behalf of the orchestral organization, gives a more specific explanation for this year's unusual record. He said, "In the thirty years it has been my observation that in times of business depression serious music is taken more seriously by the public, and the orchestral concerts are better patronized. It seems that the same rule is working this year."

Frederick Stock, who now enters his twenty-sixth year as conductor of the Chicago Symphony, has returned from Europe, where he made a conspicuous success in conducting the Bavarian States Orchestra in Munich. He will begin rehearsals October 13.

GIGLI TO APPEAR HERE

Zelzer & Kallis, concert managers, announce that Beniamino Gigli will appear in concert under their management at the Civic Opera House on October 15. The complete list of artists to appear this season under the management of Zelzer & Kallis will be announced at a later date.

CHICAGO OPERA ORCHESTRA'S NEW CONCERTMASTER

On October 19, one week prior to the opening of the winter opera season, the Chicago Civic Opera Orchestra will give a Sunday night concert at the Civic Opera House. The soloist will be Isador Berger, the new concertmaster of the Chicago Opera the new concertmaster of the Chicago Opera Orchestra, who has been one of the first violins for several years and who has had an interesting career since he began tour-ing the country as a child prodigy.

American Conservatory Begins 4 Season With Heavy Enrollment

Season With Heavy Enrollment
The American Conservatory begins its
forty-fifth season with a substantial increase
in enrollment over that of the preceding
year. The management of this prominent
school remains intact under John J. Hattstaedt, president; Karleton Hackett, Adolf
Weidig and Heniot Levy, associate directors;
Allen Spencer, dean; John R. Hattstaedt,
secretary and manager, and Charles J.
Haake, associate educational director. Under the direction of these most able musicians and administrators the school will continue its activities along lines of superior musical endeavor and preserve its high standard
of achievement. Most gratifying to the management is the heavy enrollment of advanced
and graduate students, who, following their
earlier training in various schools, have enearlier training in various schools, have en-rolled in this institution for study under ar-

rolled in this institution for study under artist teachers.

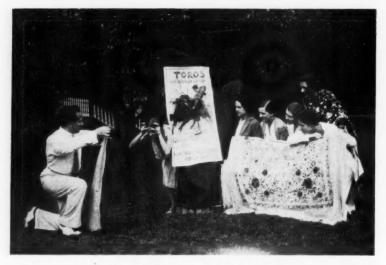
The activities of the Normal Training Departments will begin the week of September 25 and will include lectures on pedagogy by the president, John J. Hattstaedt, and courses in music history and aesthetics by Leo Sowerby and Edoardo Sacerdote. Piano normal courses under Louise Robyn and courses in mine and violing large methods by Gail Mark. piano and violin class methods by Gail Mar-tin Haake, Herbert Butler and Ann Hathaway will be held. The children's classes in

way will be held. The children's classes in elementary piano study will meet on October 4, under the direction of Louise Robyn. The regular series of Saturday afternoon recitals in Kimball Hall will be opened with a piano recital by Mae Doelling-Schmidt on October 4.

The following advanced and artist students are this year enjoying the benefits of Juilliard Extension Scholarships in the American Conservatory: Samuel Thaviu, Pauline Peebles, Pierson Thal, Anthony Guerrera, George Farrell, Helen Watson, Harriet Parker, Betty Dando and Fredda Elizabeth Longfield.

ALAN CARTER REPRESENTS EMIL HERRMANN HERE

Of interest to Chicago musicians and con-noisseurs is the announcement that Alan Car-ter, well known violin virtuoso, is repre-senting Emil Herrmann, of Berlin and New senting Emil Herrmann, of Berlin and New York, and has opened a violin sales studio at 59 East Adams Street. In this unique and beautifully appointed studio are to be found rare old violins and cellos, and in Alan Carter Emil Herrmann has an unusual representative, not only because be is a fine violinist, but because of the fact that he has travelled extensively in this country and abroad, has made a thorough study of violins most of his life and therefore knows violins. Mr. Carter is very happy to represent such a well known and well established concern as



THE SUMMER CLASS OF CARLOS SALZEDO at Seal Harbor, Me., staged a mimic bull fight with Mr. Salzedo as the Toreador and Alice Chalifoux as the bull. Mr. Salzedo is head of the harp department of the Curtis Institute of Music, Philadelphia, Pa.

Emil Herrmann and has been busy since the studio opened, welcoming Chicago

studio opened, welcoming Chicago musicians and other lovers of rare instruments.

Philipp Abbas Wins Success
A recital given by Philipp Abbas at the Hotel Windermere, on September 14, brought the distinguished Dutch cellist unstinted success at the hands of an enthusiastic audience. With Mrs. Abbas at the piano, the cellist gave delightful performances of numbers by Caix d'Hervelois, Handel, Hammer, Bach, Locatelli, Schubert, Popper, Davidoff and

Tschaikowsky. To these the artist had to add a number of encores.

RADIE BRITAIN'S COMPOSITIONS POPULAR Radie Britain, pianist-composer, is having unusual success in the field of composition. Several prominent women's musical clubs of Texas are including her piano compositions on their American women composers programs

grams.

Miss Britain has reopened her studio at the Institute of Music and Allied Arts with an usually heavy enrollment.

CARL BUSCH RETURNS

After a most successful summer season at Notre Dame University, South Bend, Ind., Carl Busch, eminent American composer, passed through Chicago on his return trip to Kansas City, where he has for many years taught composition.

Rudolph Reuter Students Organization composition.

Tentative plans have been in the making for several years for an organization comprising present and past students of Rudolph Reuter, for purposes social and philanthropic. The result is the Rudolph Reuter Club, which will be made up of some three score members as a beginning. One of its first activities will be the awarding of a free scholarship, without restriction as to age or without compulsion to study other subjects, to the value of \$300, to be granted in this season 1930-31, immediately after a competition. This will be held at Mr. Reuter's studio in the Fine Arts Building on October 11, at 10:30 a. m., and no set compositions will be called for. Applications for a hearing must be sent in beforehand to the Rudolph Reuter Club, 630 Fine Arts Building. Officers of the club are: president, Sylvia Bargman Wentworth; vice-president, Harold Van Horne; treasurer, Mrs. Walter Mathesius, and secretary, Gretna Spokesfield, Jeannette Cox. RUDOLPH REUTER STUDENTS ORGANIZE CLUB

F. C. COPPICUS ARRIVES



Mr. Coppicus visited for the first time. The

Mr. Coppicus visited for the first time. The attractions secured are all for the season 1931-1932 and will be announced in due time.

The Metropolitan attraction Erika Morini, phenomenal girl violinist, introduced by this bureau nine years ago as a prodigy. Morini returns a fully matured artist, with a fine European reputation. After two New York recitals, this artist will tour the country as far west as Minneapolis and as far south as Havana. She will give a pair of performances with the Chicago Symphony Orchestra, and recitals in many leading cities. Miss Morini will arrive in America on October 1 on the Ile de France.

La Argentina, after an extremely happy summer in Europe, during which she was decentral in the Everch Correspondible to the Everch Correspon

La Argentina, after an extremely happy summer in Europe, during which she was decorated by the French Government with the Chevalier de la Legion d'Honneur, returns to America on October 7 on the SS. Paris, and will immediately appear in three recitals at Town Hall October 14, 16 and 17, presenting new dances not hitherto seen in this country, and an entirely new wardrobe of dazzling creations.

Sailing on the SS. Duchess of Richmond, the English Singers of London will open their sixth North American tour in the Maritime Provinces with concerts in Sackville, Wolfville, St. John and Halifax, giving their first New York recital at Town Hall on October 25.

Maria Jeritza, now singing with the Los

Maria Jeritza, now singing with the Los Angeles and San Francisco opera companies

on the Pacific Coast, will open the season of the Minneapolis Symphony Orchestra on her way east to rejoin the Metropolitan Opera Company. This will be Mme. Jeritza's first appearance as soloist with a symphony orchestra in America. The date is October 17.

Harold Bauer will have another long tour, starting with a New York recital at Town Hall, October 18, and including his bi-annual Pacific Coast tour. Among important engagements to be fulfilled by Mr. Bauer will be his performances with the Chicago and Cleveland symphony orchestras, on which occasions he will play the Scriabine concerto, and with the Detroit and Philadelphia orchestras, for which, with Olga Samaroff, he will play the Mozart double concerto.

What looks to be one of the most important new debuts of the coming season will take place on Tuesday, November 4, when the Don Cossack Russian Male Chorus of thirty-seven voices, Serge Jaroff conductor, makes its American debut. This chorus will also appear there November 8 and 9.

Returning from a summer in Europe, during which she sang Traviata for the first time at the Royal Opera, Covent Garden, Rosa Ponselle will give concerts in Mont-clair, N. J., and Hartford, Conn., before rejoining the Metropolitan Opera Company. At Hartford, Miss Ponselle will sing the first of the Kellogg Subscription Series Concerts to be held in the new Bushnell Auditorium.

Arriving in New York in early November are also the Aguilar Lute Quartet, for their second American tour, which will take them to the Pacific Coast.

Edward Johnson will open his fall season at Sharon, Conn., on September 20, and later appear in Montreal and Toronto before touring the Pacific Coast.

Artists under the Metropolitan Direction who have tours scheduled for the second half of the season, starting in January, 1931, are Sigrid Onegin, Andres Segovia, Mischa Elman, Grace Moore, Paul Robeson and Lily Pons, the new coloratura soprano of the Metropolitan Opera Company.

B.

Another Busy Season for Grace Hofheimer

Grace Hofheimer, pianist and successful teacher with New York studios in the Osborne, who returned recently from Europe on the S. S. Lafayette, has already started her fall season with a student enrollment that predicts another busy season for her.

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LEE PATTISON.

with the newest member of his family, little Valerie Jean. The photograph was taken several months ago on the day of christening. She is now a young lady nearly six months old.

Marguerite Potter to Open Boston Studio

Marguerite Potter, whose career as a singer, lecture-recitalist and teacher of voice has been well known in New York City for some fifteen years, has decided to enlarge her activities by opening a studio in Boston this season.

this season.

As founder and president of the New York
Madrigal Society, her name has become well
known across the country, and last winter



MARGUERITE POTTER

several European teachers sought her help in promoting the interests of their pupils who were returning to America. The successful advising and launching of young artists in a city as difficult as New York; the financial aid that has been given, and Miss Potter's complete personal supervision which has attended each debut, have established the public confidence and gained the approbation of the press.

In extending her activities to a new field, Miss Potter will carry pupils not only from the first steps of voice work to the public debut, but her New York connections and influence will be of vast value to the New England pupils who seek her help. She will teach Mondays at Trinity Court, Boston, and each week will give an informal talk on "The Vocal Problem," to which guests are welcome.

Elman in Oslo

Elman in Oslo

Playing before a brilliant assemblage, which included the King and diplomatic corps, Mischa Elman onened his European concert tour in Oslo, Norway. Cabled reports announced a sold-out house and a tremendous ovation for the artist,

Mr. Elman will have a crowded itinerary this season, covering Norway, Sweden. Denmark, Germany, Belgium, France and England. In Berlin, he is appearing under Furtwaengler, and in London under Mengelberg. His American concert tour opens January 3 with the first of two Carnegie Hall recitals. The second is scheduled for February 15.

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SEPTEMBER 27, 1930

Come early autumn, come intensive orchestral rehearsing.

In the technic of the piano one of the hardest things is the soft pedal.

When a prima donna does not have pictures taken of herself, that is news.

Whenever a new symphony orchestra is started in America, "Cherchez la femme."

request program, where the audience selects what it likes, is a concerteria, is it not?

The critics that complain that there are too many concerts in New York never tell us just how many there ought to be.

Just think how many notes are being played and sung daily just about now in preparation for the coming musical season.

The radio is great for singers with a tremolo; they blame it on the waves, or the transmitter, or the static, or something,

A house divided against itself usually is in evidence in Europe at the performance of a new modernistic opera or symphony.

America may win in international polo and yacht racing, yet finishes far in the rear of the race for premier honors in musical creativeness.

If Wagner ran to Das Ewig Weibliche in his music dramas, cannot Puccini's operas be said to preponderate in Das Ewig Weichliche?

While many amateur saxophone players graduated from the colleges last summer, there is small reason for joy, because others will take their place this autumn.

According to an Italian culinary expert there are 145 ways of preparing spaghetti. But there are only two ways of eating it, the quiet way and the symphonic way.

It is not true, as reported by the daily press, that Toscanini will be the future head of the Bayreuth Festival. Its general direction is to be in the hands of Winifred Wagner, widow of Siegfried. Toscanini,

however, is to conduct again next summer, and may be asked to include Parsifal in his performances, in case Dr. Muck does not resume his connection with the season at Bayreuth.

"Mental cruelty is far worse than physical cruelty," says a Supreme Court Justice. As, for instance, when a prima donna reads a front page daily newspaper story about her most competitive rival.

Willem van Hoogstraten on "canned music" "Just turning on a dial or pushing a switch does not bring you into the proper mood for listening to music. By making it too easy for people to hear music, mechanization is killing music."

Sir Edward Elgar's fifth "Pomp and Circummarch received its premiere in London on September 20, when Sir Henry Wood performed it at a "Prom" concert. Though Sir Edward declared ten years ago, after the death of his wife, that he would compose no more, he seems, fortunately, to have changed his mind. One more "Pomp and Cirmarch and the promised quota of six will be completed.

No less a musical personage than John Erskine is of those that consider opera a dying form of art. "I see no future for it, and I don't think it has even a present." Mozart, Gluck, Weber, Gretry, even a present." Mozart, Gluck, Weber, Gretry, Rameau, Auber, Verdi, Puccini, Strauss and— Wagner, thought differently, and so do Messrs. Gatti-Casazza and Otto H. Kahn. But, everyone is welcome to his own opinion, and differences of opinion furnish much of the spice of life.

History has repeated itself once more, and again in Italy. In the early days of the Christian era Nero is reported to have fiddled while Rome burned. Now we read in the reliable New York press that William J. (Billy) Guard, publicity director of the Metropolitan Opera Company, played the flute while a recent earthquake rocked the city of Sorrento. The citizens of Rome, according to historians, hooted at Nero's violin playing. No report has as yet reached these shores regarding the reception, hostile or otherwise, of Billy's performance on the lascivious flute.

MATTHAY URGES DEFENSE OF MUSIC

In his annual speech at the commencement exercises of his school, Tobias Matthay thus characterized mechanical music:

'At best, the effects inevitable with a mechanical diaphragm are no more like the emotional effects of true, real, musical performance than are lithographic reproductions like real paintings. The public per-fectly well understands the difference here—and the lithograph serves but as a stimulus to induce us to

make the effort to see the original masterpiece.
"The case with music, however, is different. For the public may easily be misled. Many may fancy that the real thing has been experienced, when, af-ter all, but a faint semblance of music has been presented. And however charming a record may be at first hearing, repetition of it soon palls, since nothing new is being said. It is, therefore, every musiclover's bounden duty to insist on the fact that actual performance is a vastly more rousing experience, emotionally, than ever can be obtained from the best of loud speakers or earphones, else the layman may imagine he has heard all that music has had to offer when he has become bored by the mass of feeble music imitations and mechanical repetitions he has heard at his own fireside.

"Moreover, there is the fact to insist upon, that self-expression, however tentative and inadequate, a vastly greater influence aesthetically, educationally and morally, than ever can be mere listening, even the listening to real performances. Here it is not possible to over-estimate the extreme value of personal musical striving in any scheme of general education as a fine direct mental discipline, and as an opening-up of the mind to things Beautiful.'

With all of which one heartily agrees. Unfortunately, however, the public thinks more of expense than of art, more of pleasure than of aesthetic, educational and moral influence.

It is not true now, and never will be, that the public prefers picture representations to ordinary theatrical performances, or mechanical reproductions of music to concerts. But, materially speaking, the cheapness and convenience of the mechan-

ical offering gives it a great advantage.

The public will gradually, no doubt, come to realize the great inferiority of mechanical reproductions and a proper balance will be resumed. Meantime we are in a transition period that is unpleasant but

Ambition

It is time that thought were given to this apparently minor detail in music life-ambition.

Often enough we look upon ambition as something rather to be scorned, an evidence more of conceit than of any worthy attribute. The ambitious boy or girl is not infrequently conceived to be possessed of effrontery to dare to conceive that he or she may be so gifted as to aspire to tread in the footsteps of the musical gods; and it has often been stated with apparent authority that the great ones among successful musicians have been animated not by ambition but by an irresistible urge to produce, create or manifest their musical talents along certain particular

Probably the truth lies somewhere between ambition and urge. That any musician or other artist is likely to succeed, driven merely by desire for public applause, may justly be doubted. There should apparently always be an urge toward the expression of beauty, or selfexpression-which may, to be sure, be the expression of ugliness.

Yet it is exceeding rare that any artist in this world drives persistently onward toward a goal of creativeness or of great interpretive skill without some thought of public recognition.

The curious thing is that we humans always naturally assume that an ambitious person is insincere as well as conceited, that is to say, the ambitious person is not a true artist but is, as aforesaid, animated only by a desire for applause. The ambitious person is likely to be compared with a man who dresses himself flamboyantly, or acts in an unusual and characteristic manner, in order to draw attention to him-

It is a pity that this should be so, particularly in view of the fact that ambitions manifest themselves in such an extraordinary variety of divers directions. For some reason difficult to fathom, musicians do not take up as an outlet for their ambition the easy, simple, direct line. If they did, there would be nothing but violinists or pianists or singers. We see, on the other hand, young people ambitious above all things to play the bass fiddle or the piccolo, to have a knowledge of Gregorian Chant or of the Greek modes, to unearth the truths of the music of the past or to delve into the possibilities of the music of the future. We see contraltos who want to be sopranos, and sopranos who want to be contraltos. Tenors, baritones and basses envy each other. The man who might be expected to be a world renowned violinist turns out to be a world renowned guitarist; a man educated at and graduating with high honors from a leading school of music becomes a jazz arranger. And so it goes. There is surely no accounting for tastes.

The moral of which is that we elders should make it our ambition to discover in gifted youth the directional trend and to do everything in our power by way of encouragement as well as instruction to aid in the development of that trend. The great mistake that elders almost invariably make is to attempt the guidance of tal-ented youth, and especially and particularly to talk to such talented youth about that which is practical and that which is impractical.

Who among us knows what is practical? What is practical for a particular trend of talent might be, and probably would be, utterly impractical for all the rest of the world. No one but Wagner could have succeeded in what he undertook. No one but Riemann could have presumably, in his day, succeeded in the line of music study which was his hobby, his joy and his life's work.

And so one might compile an almost endless list of what may be called musical exceptions. Indeed, each of the truly great is, in a certain way, a musical exception. Bach, Beethoven, Schubert, Chopin, Wagner, Liszt, Tschaikowsky and untold others are, each in his own manner, a musical exception, doing some single particular thing well and in a manner different to that

Let us encourage the exceptions!

ariations

By the Editor-in-Chief

This department, continually on the alert to supply its readers with the latest word in musical matters, has been busy recently with researches into unpublished correspondence of some of the great tone masters, correspondence of so personal a nature that biographers dare not print it and museums which own the autographed letters in question have not the courage to display them publicly. For obvious rea-sons, I cannot state how I obtained access to the documents, or where they are hidden away from irreverent eyes. Copies of the letters follow:

To Hans Klumpenleist, Grocer:

Inclosed please find payment on account of bill rendered.

Very truly, JOHANN SEBASTIAN BACH.

To Heiligensenft, Publisher:

Dear Sir—I left an umbrella at your shop when I called yesterday; will you please return it? Respectfully,
FRANZ SCHUBERT.

P. S. You need not bother; I've just found the

To Peter Glanzschmier, Upholsterer:

Sir-How much do you charge for revarnishing chairs?

Most obediently, W. CHRISTOPHER VON GLUCK.

My Dear Nephew-Replying to your question, I would say that the weather here has been partially cloudy at times, with bright sunshine at others.

Affectionately,
Ludwig Van Beethoven.

My Darling Wife-I have seen some lovely ladies' hats during my stay in Berlin; I will tell you about them when I return.

With devoted love,

ROBERT SCHUMANN.

To Angelica B:

Yes, my dear. To you and me, who understand, ah, cui bono? The soul's conflict. . . . You, and you only, will appreciate what I have left unsaid. Chacun a son gout! What is art? What is life? Who are we? Mandas las carnes. What are they? It is to my other self that I speak. I kiss your finger Homo multarum litterarum! Divine one! Helas!
Heaven is eternal. Panta rei! You beautiful goddess. El corazon. And thus I say, Se non é vero, e molto ben trovato. Tiens, tiens! dess. El corazon.
e molto ben trovato. Tiens, tiens
Your adorer,

FRANZ LISZT.

To Simrock, Publisher (Post Card):

Dear Sim-We are having a nice time here. Wish you were with us.

Your. JOHANNES BRAHMS.

To Hans von Bülow:

Friend Hans-Would you care to take Cosima back? If so, I will ship her to you, charges prepaid. (This is strictly confidential.)

Anxiously,
RICHARD WAGNER.

P. S. Please wire answer.

To Giacomo Meyerbeer:

Esteemed Meyerbeer-I am sending to you Mme. Washemoffski, a Polish laundress who does excellent work, returning your laundry in a week's time with very few pieces missing. She does not use chemicals but collects in advance.

ndvance. Fraternally, Frédéric Chopin.

Sweetest Wife—Regarding my shoe measure, I hasten to let you know that it is 7½D. When knitting the slippers please remember not to get lumps in the toe, as you did last Christmas. They hurt like the very deuce. Am sending by this post my pair of socks to be mended. Please return them quickly as I must go out day after to progress. quickly, as I must go out day after tomorrow.

With kisses,

WOLFGANG MOZART.

To Gunther Brinkmüller, Merchant:

Thank you for sending the samples. We do not need any at present.

FELIX MENDELSSOHN.

To Fürstner, Publisher:

I used two bottles of ink in scoring The Legend of Joseph. I think you should stand your share of this. Please send two Marks by return mail. d two many Expectantly, RICHARD STRAUSS.

Sometimes the narrowness of music as a form of definite expression is shown clearly in the contemplation of what other arts accomplish in the same direction. Recently a French sculptor asked his pupils to put into plaster what they thought of the world war. The result was so striking that an exhibition was held of the works created by the pupils. "What war means to the mother and child, was as a brute force, its grisly dreadfulness, infinite pathos and heroic sweep and splendor," to quote a critic, were exemplified in the gallery of examples shown. Imagine a teacher of composition asking his pupils to put into music what they thought of the war. The majority of them would be limited to imitating bugle calls, drum rolls and the sounds of actual conflict, with a slow section devoted to the wounded soldier's thoughts of his mother, sweetwoulded solder's thoughts of his inchief, week-heart, wife, or baby, and an even slower section of a semi-religious nature depicting his death. In music soldiers never die instantly after they are hit; their demise always is a matter of many minutes, while they wait for the composer to find his original key and the appropriate chords to signify the inevitable apotheosis.

A scintillant column conductor objects on the fol-lowing ground to opera in English: "Opera is so dad-blamed ridiculous when you know what it is all

Which reminds of the late Theodore Spiering's aphorism: "Grand opera in English was one of the tongues born at Babel." M M M

Discussion always is in order regarding candidates for places in the Hall of Fame at New York University. Here are a few suggestions of my own for nomination as statues or as tablet subjects:

The man who made the words quartett, sextett, technique, clarinette, etc., into quartet, sextet, technic, clarinet, etc.

The pianist who first abolished Liszt rhapsodies as the closing number of a piano recital program.

The conductor who discovered that it is not neces-

sary for soloists to give encores at symphony con-

The Italian opera singer who first held a high tone for the exact length of time denoted by the composer.

The opera impresario who first discarded the custom of referring to his principal soprano as a "prima donna assoluta.

All those pianists who do not give Beethoven recitals.

Any critic who refrains from referring to Liszt's perficiality, Saint-Saēns' facility, Beethoven's superficiality, Saint-Saëns' facility, Beethoven's might, Bach's majesty, Brahms' profundity, Schönberg's complexity, Haydn's jollity, Mozart's clarity. Program printers who print programs on single slips and not in booklets, where they are found only

after half a dozen trips through the advertising

Press agents who do not publish dog, robbery, cab accident, and "heart interest" stories about their clients.

Myself, for refusing to follow the cant about Parsifal, and telling the truth about it in hard words.

This is almost too good to be true: 122 East 42nd Street, New York. September 13, 1930.

In your issue of September 13 I noticed: "Bach feeds the mind," Debusy wrote, "but not the emotions. Chaconne á Son Gout."

To give you a helping hand in French, please note: "Chacun á Son gout." Dear Variations:

Very truly yours, D. A. Sodelle.

Frank Patterson, composer, and co-worker on the editorial staff of the MUSICAL COURIER, is an unusu-

ally frank person but nevertheless he does not like his front name of Frank. Recently he wrote to Clarence Lucas about it and received this reply:

Dear Frank:

If you don't like "Frank" as a front name, why not make a back one out of it? You have only to add Alexander or Napoleon and the trick is done. Look at that fellow César Franck, for instance. People render unto him the things that are César's and ignore the Franck.

And then, what about me? See the glorious career I have made with the sissy name of "Clarence."

Courage! Wolfgang A. Mozart and P. Ilyitch Tschaikowsky also had their cognomenational infelicities.

Best wishes,

CLARENCE LUCAS.

And here is another note from our admonitory Paris representative:

As a stern moralist I must raise a warning finger when I review your recent panegyric on German beer; for other great and good men before you have learned to love it only too well. Thomas Campbell, for instance, proved the truth of his famous line: "Tis distance lends enchantment to the view"; for, when visiting Algiers and tasting the unfamiliar wines, he had visions, like yours, of distant and froth-crowned tankards. He wrote to his poetical friend Horace Smith:

Yes, my soul sentimentally craves British beer. Hail, Britannia, hail! To thy flag on the foam of the waves And the foam on thy flagons of ale.

It is certain that Campbell was carried on his bier to Westminster Abbey much too soon because he had carried beer too often to his lips. Be wise in time.

Yours fraternally,

CLARENCE LUCAS.

The Old Testament says, "Behold the upright." The unemployed piano dealer cries: "Where?"

Chicago, Ill., September 17, 1930.

Dear Variations:

I am taking your request for answers to those recent questions of yours literally, and hereby try to answer some of them to the best of my ability.

1. Does the French musical expression, "demi-quart de soupir" mean "half a quart for supper?" Ans. Not since

2. Is the sourdine which violinists use the same kind that makes a delectable dish when grilled and served on toast? Ans. Certainly, hence the "fishy" tone so often

toast? Ans. Certainly, hence the hishy tone so often produced.

3. Should a telescope bag or a plain portamento be used when travelling? Ans. A Chopin valise is best.

4. What part of the vocal apparatus is the dithyramb? Ans. It is near the coxcomb.

4. What part of the vocal appearance.

Ans. It is near the coxcomb.

5. Has your motor car an auto-harp? Ans. No—the wife does all the harping from the back seat.

6. What kind of nuts are used in the making of saltarellos? Ans. Spanish castanuts.

7. When a critic attacks the subject of a fugue, could that be referred to as "roast dux?" Ans. Quack, quack.

8. What kind of suspension is it when a pupil suspends payment on lessons received? Ans. Scotch suspension.

9. What is the Stuttgart pitch, and why is it not used by our baseball clubs? Ans. The Germans are making their hits for themselves.

by our baseball clubs? Ans. The Germans are making their hits for themselves.

10. Explain the lyre. What makes him do it? Ans. The lyre is a vocal teacher who speaks of his two pupils as "my class."

11. Name some other tonic beside celery. Ans. Diatonic.
12. In a three-quarter violin, what is the rest of it? Ans. The "quarter" papa gives his boy after a good lesson.

Ans. The "quarter" papa gives his boy after a good lesson.

13. When Heifetz goes fishing does he use a sympathetic string? Ans. No—a Virginia reel.

14. Is the bite of the spinet deadly? Ans. Not as deadly as it sounds.

15. Should ristretto be eaten with a fork or a spoon? Ans. With a correct "pitch-fork."

16. Do you reed much? Ans. Yes, I usually reed with a "pipe" in my mouth.

17. Has your home Pandean pipes or sanitary plumbing? Ans. Neither—and we do not sing in the bathroom.

18. How many horse-power is the Panorgue? Ans. Mostly "hoarse"-power.

19. Do you lie on the solfa after practicing? Ans. I do not—I seek the air.

20. Is Siegfried a Mimedrama? Ans. No—it is a Painorama.

orama.

21. How often do you have your nails manichorded?

Ans. As often as they sound like "Kitten on the Keys."

22. When a woman plays the organ could you call that manual exercise? Ans. Of course not—feminine organ-

manual exercise? Ans. Of course not—feminine organism.

23. Is the Kyrie a centerboard yacht or single barreled? Ans. Mass production.

24. What are you more afraid of, a cornet-a-pistol, or infinite canon? Ans. Neither—for I can look daggers.

25. When a boy, what was your favorite leey, and did your father ever take it away from you for staying out too late? Ans. Dad could not c sharp enough to find out what time I came home.

26. Do you care for the large forms? Name some prima donnas who represent your taste in that line. Ans. I believe in girth control.

27. How many bars are there in a drinking song? Ans. There are more drinking songs in bars.

28. What kind of a study is doxology? Ans. Ask hymn. Please grade me on the above.

Yours for bigger and better Music,

B. G. Morova.

Before singers rush off to Hollywood trying to win great fortunes in the talkies, let them read this

report just received by me in a letter from an expert the moving picture capital:

Conditions in Hollywood are very bad. The movietone producers are now suffering from over-production—having forced upon the public too much cheap, inferior stuff—taken on contracts for three million dollars worth of pictures when they should have only taken on one; and too, they have overdone the singing end of things, too much singing and too many poor, untrained voices—until now, the great question is with them, has the bottom fallen out of the singing picture business? You would be amazed at the number of flops (the number of pictures that have cost hundreds of thousands of dollars to make) that have been thrown in the dump heap here lately—box office failures that have never gotten out of Holloywood, and never will.

The story may be a bit malicious and even exaggerated, but in the version related to the MUSICAL COURIER it is at least worth retelling. The anecdote runs that, "at a recent social gathering there were a number of singing teachers, all enjoying themselves until another guest, a piano teacher, suddenly pro-pounded the query: 'What is rhythm?' Receiving no general answer, the piano teacher put the question to the singing teachers individually. A rather jumbled argument followed, and in the confusion, most of the singing teachers slipped away into the next room, probably because they feared that they might be asked some other questions about music

According to the New York Telegraph, the number of persons in London who go to symphony concerts is only 15,000. If we told our English cousins how far that figure falls below New York they probably would set us down as Yankee exag-

An editorial note in a Northwestern paper say wickedly: "Helen Keller is able to hear some of the highest notes of a soprano. Then what's the advantage in being deaf?" . .

Erich Kleiber, of Berlin, is to lead the New York Philharmonic for about a month, starting October 2. His chief number at the opening concert—somewhat to the disappointment of many—will be Beethoven's eighth symphony. However, to us critics, that is good news, for we can resume the age old controversy about the proper tempo of the minuet in the symphony. Of course you know that the simple minuet in question is not nearly as simple as it looks and sounds. The discussion about it has stretched over nearly three-quarters of a century and some of the distinguished disputants were, among others, Bülow, Seidl, Wagner, Mendelssohn, Weingartner, Nikisch, Strauss, Safonoff, and many of the critics of all climes and times. Each one of the assessors had a theory of his own regarding the correct tempo of the much discussed minuet, yet on one point they were all agreed, that Beethoven himself did not know the proper tempo. Of course, history records that Beethoven superscribed his minuet with the metronome mark 126. But what did Beethoven know about the work? He was only its composer. . . .

Carl D. Kinsey, always thoughtful, sends the attached which came to him as president of the Chitached Wilicii Callege:
cago Musical College:
519 East 46th Street, Brooklyn, N. Y.
July 30, 1930.

Supposing your advertisements in the musical papers had this paragraph in prominent type, don't you think it could give your institution a big prestige over any other musical

give your institution a big prestige over any other indistant school or college:

"The only school in the entire world which teaches each violin student how to play on four violins at the same

violin student how to play on four violins at the same time.

"Prof. William Fraser, Inventor of the Fraser Multiple System of Violin Playing, is a member of our Faculty." Your College could be the FIRST to have this advantage, if you happened to be the highest bidder for the opportunity of showing the only improvement in Violin playing invented since the year 1530.

If you wish, you could write, but to telegraph instead would be a more reliable method of obtaining a very valuable advertisement for your College. You could telegraph the amount of your bid, or send a message stating the amount, and then send it that night in an express money order. If your offer is attractive, I will let you know by mail, and immediately commence to make one of these machines, and hope to ship it to you in two weeks' time. You are welcome to investigate my standing, before you invest in this apparatus, if desired. One of those who would highly recommend me is the President of one of the largest men's colleges in the New England States.

Your Musical College has a very good name and reputation here in New York City—so I thought of giving you the first chance at this newest thing in the violin line.

I don't believe I should inform anyone how this machine operates until I have built it and sent it to the person who makes the first investment with me, and then they will have the best advertisement from the introduction of it.

I am using this machine right along, and play the first violin part on two of the instruments, and second violin parts on the other two violins, all at the same time.

Compared to an ordinary violin solo, the effect of playing on four violins at once is very grand and beautiful and I know your pupils would be greatly encouraged in their studies of this most difficult instrument, if they could look forward to having their own "little orchestra." I have had

40 years experience teaching and playing the violin, know that this Multiple System, being something new novel, would be just the thing to increase your regis-

tration.

I will give prompt attention to any future orders you may send me for duplicates of this apparatus, which you could sell to your students at any price agreeable to your-self—will notify you later what my regular wholesale price to schools will be.

Probably your local theaters would compete in trying to hire the student who made the first public appearance in concert with this Multiple System, and as large salaries are usually given stage people think this would be another good adv. for your College.

Hoping to hear from you soon, and that you will be the pioneer in introducing this new method, I am

Very respectfully,

WILLIAM FRASER.

And there are persons who crack their sides laughing when the famous comedian, Joe Cook, makes his inimitable speech starting, "I will now give you an imitation of four Hawaiians playing the ukulele." . . .

Gatti-Casazza is in town and I rushed to interview him. Our interesting talk ran along these lines:

"What do you think of the outlook for a great opera by an American composer, signor?

"I am glad to be back."
"Will Wagner last here?"

"What effect has the modern French tonal idiom on the younger writers of lyric drama?

"Do you consider the present day Italian output equal to that of Verdi, Rossini, Donizetti, Bellini, Ponchielli?' 'On.

"Will the literary opera supplant the purely thea-"Gmph." LEONARD LIEBLING.

THE END OF A PUBLISHERS' WAR

twenty-five-year-old war between the majority of the great German music publishers and most of the German composers was brought to a close in July, 1930. More than a quarter of a century ago the Association of German Composers was founded for the purpose of insisting on the rights accorded to authors in the new law concerning publishing and performing rights. Composers and publishers were supposed to come to some understanding on the basis of this new law, but it soon became clear that the great and flourishing publishing firms were not at all willing lightly to surrender their former prerogatives as against the composers, and the result was a feud which lasted a quarter of a century.

The group of composers was headed by Friedrich Rösch, the first president and business-manager of the Association of German Composers, and Richard Strauss. After the war, the German composers were divided into two hostile camps, the so-called G. D. T. (Genossenschaft Deutscher Tonsetzer) controlled by Strauss and his friends, and the Gema (Gesellschaft Musikalische Aufführungsrechte-Association for Musical Performing Rights), controlled by the powerful publishing firms. All the many attempts to reconcile the hostile groups were in vain. Finally the G. D. T. got into very serious financial troubles, owing to faulty administration, and in 1929 a reform was enforced within its own ranks. The former managers had to resign, and a new board of direcelected, with the purpose of making their peace with the publishers and of putting the affairs of the association in order.

The new directors saw an immensely difficult problem before them and great sacrifices were needed in order to reach the goal. It was largly owing to the extraordinary energy, intelligence, debating power and business skill of Max Butting, well-known mod-ern composer, and of Arnold Ebel, for many years leader of the German music teachers, that at last a basis for transaction was found. In July peace was concluded, not only between the composers and the publishers, the G. D. T. and the Gema, but also with a third group formerly annexed partly to the G. D. T. and partly to the Gema, namely the association of the many restaurants, cafés, variety shows and establishments, where light music is played.

Richard Strauss, one of the founders of the association, together with the late Friedrich Rösch, yielded to certain sentimental recollections of former glory and could not find sufficient energy to throw super-annuated maxims overboard. In the spring 1930 Strauss resigned his post as president of the Association. In his place, Max von Schillings (who will, in the winter 1930-31 be conductor of the German Grand Opera Company in America) was elected president. The new board of directors includes Max von Schillings, Max Butting, Arnold Ebel, Heinz Tiessen, Hugo Leichtentritt and others.

In future all matters pertaining to performing rights all over Germany will have only one administration, in which all three, formerly hostile, groups will participate on an equal basis. Also the performing rights of foreign associations, publishers and composers of foreign countries will be patronized and protected by the new joint association. It is hoped that this new arrangement will be beneficial not only to the Germans, but also to the members of other nations. In view of the results achieved Richard Strauss has just consented to be honorary

WERRENRATH WRITES

president.

The eminent American baritone, Reinald Werrenrath, contributed to the Newark Evening News of August 23 the following letter written July 29, from Chazy Lake, N. Y. It is so exceedingly expressive of the trend of current thought that it is printed here in full.

The attitude of the public, of course, is a mistaken The radio-or rather, let us say, those who pay the radio bills, in other words, the advertisersbrought it on itself (or themselves). Advertisers have apparently been so confirmed in the belief that the taste of the public is unformed and that there is no cultured or educated judgment in the matter of artists, and the musical features that have been given over the radio all these years have been so almost uniformly bad, that it is a little difficult to believe that occasionally a really good artist should turn to radio.

It makes no difference whether an artist sings before the microphone or not. The artist always remains the artist.

It is well to understand that while radio certainly does not advertise or make a serious artist, it cannot, on the other hand, unmake a serious artist.

On the occasion of Richard Strauss' debut in this country

On the occasion of Richard Strauss' debut in this country there was an interesting story going the rounds. It was said that the eminent Viennese conductor and composer was severely criticized for making his first American appearance under the auspices of a New York department store. "My music," retorted the irrepressible Richard, "sounds just as well in Mr. Wanamaker's house on Broadway as it does in Mr. Grau's (or was it Mr. Conried's?) house on Broadway."

My radio debut was made about five years ago, in the spirit of trying to find out what it was all about, anyway. A few months later I had the pleasure and distinction of inaugurating the Atwater Kent series over WEAF, and soon realized that broadcasting had come to stay. My radio appearances increased in number each succeeding year, and in the season 1928-1929 I gave a series of eighteen recitals with explanatory comments. Last season I not only broadcast songs on various programs, such as Atwater Kent, Evergad, Creat, Northers and control of the control of

in the season 1928-1929 I gave a series of eighteen recitals with explanatory comments. Last season I not only broadcast songs on various programs, such as Atwater Kent, Eveready, Great Northern, and several radio conventions, but also, as vocal supervisor of the National Broadcasting Company, conducted a series of oratorio performances over the air with full chorus, soloists and orchestra. All were dignified presentations, worthy of the years of fine musical training and association that I had enjoyed.

But oh! the deluge of criticism and invective that was showered on my head—not from old George W. Hoi Polloi, understand me, but from musical reviewers, fellow singers, and not a few local managers. "Werrenrath sings on the radio," they chanted, the chorus rising louder as the radio appearances became more frequent. "Werrenrath sings on the radio and is therefore adjudged unworthy to be accepted as an artist. A man who had the finest traditions, the highest ideals, who has sung in almost every city and town in the United States—now a radio singer! Omigosh!"

I must admit that during the past season there seems to be a diminuendo in the yelping, due, no doubt, to the fact that the reviewers and managers are forced against their will to see the tremendous influence radio is exerting for the popularization of music. Furthermore, most of the artists who decried my advent in broadcasting are now too busy trying to get on the bandwagon themselves to think of anything else.

I have sung over the radio many times, how many, I do

else.

I have sung over the radio many times, how many, I do not know. I have faced the microphone in New York, Boston, Buffalo, Chicago, Toronto, Detroit, Fort Worth. Dallas, Omaha, Los Angeles and San Francisco—and across the Atlantic in London and Copenhagen. Wednesday I shall sing on the Camel Pleasure Hour, for which I have been engaged for fifty-two weeks. Yet I do not recall ever having heen asked by my employers to do one thing iscensnail sing on the Camel Pleasure Hour, for which I have been engaged for fifty-two weeks. Yet I do not recall ever having been asked by my employers to do one thing inconsistent with true artistry or to sing a number which I would not willingly do from the concert stage. And furthermore, I believe "my music sounds just as well" (maybe better) in Mr. Aylesworth's house at Fifth avenue and Fifty-fifth street as it does in Mr. Carnegie's hall at Fifty-seventh street as it does in Mr. Carnegie's hall at Fifty-seventh street and Seventh avenue.

This is neither an apology nor a challenge. I hope it will be many years before I cease making "personal" appearances in concert, and I feel that there will always be a demand for recitals and other concerts given in halls. But I do wish to express my appreciation of and my enthusiasm for this new medium, and trust that my work will prove worthy of the interest of the millions of additional music-lovers who are being developed by radio.

And so, as I sit here on the terrace of my summer home in the Adirondacks, looking over the dancing waves of the lake as they reflect the rays of the setting sun, I say, "God bless Harbord and Sarnoff and Young and Aylesworth and McClelland and Engles and Mr. and Mrs. R. J. Reynolds, and Bertha Brainerd, and yes, Charlotte Geer, and make Reinald a better boy!

Reinald a better boy! (Signed) REINALD WERRENRATH.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

More About Genius

Philadelphia, Pa. Editor, Musical Courier:

Your issue of September 6, on page 25, carries a letter from St. Louis signed F. E. Wright. In speaking of the genius of Yehudi Menuhin, the boy prodigy, he makes this sweeping statement:

hudi Menuhin, the boy prodigy, he makes this sweeping statement:
"What is the answer to Genius? The insoluble riddle of the universe, which no system of psychology, philosophy or theology ever has, or ever can solve!"

Now there is a fountain pen full of two dollar words, which imply that the writer is thoroughly conversant with all the philosophies not only past and present but also future! Without intent of striking a sour moste or jazzing up his theme song it seems

ophies not only past and present but also reture! Without intent of striking a sour note or jazzing up his theme song it seems necessary to state that he has entirely overlooked one system of philosophy which seems to give a satisfactory answer to Genius. Incidentally its followers outnumber those of any other group.

As I recall it, it says that this life is as but one day in school. There have been many days before and many still to come, but the lessons must be learned and the Ego or Higher Self stores up the results of these experiences. The genius—musical genius in this instance—is one who has been astoundingly proficient in music throughout many "days" of the past, and the impatient Musical Ego bursts forth into expression while the child of the new "day" is ridiculously young. Now if that makes sense, it means that Menuhin has earned his laurels by intensive study in other "days" and the answer to Genius is hard work, study and practice—let results come when they may.

Hy. Gage.

On Many Musical Matters

Editor, Musical Courier:

Editor, Musical Courier:

I have been awaiting the return from Europe of your editor-in-chief to point out several statements which have appeared in recent issues of the MUSICAL COMERS, and to send in several items of news which should interest many of your readers.

In the late spring I had a letter from Melanie Kurt, now teaching Lilli Lehmann's method in Berlin. She wrote regarding her work: "I am very busy and fortunately very successful." About Lilli Lehmann, she stated as follows: "Now it is one year since dear Lilli Lehmann left us. Fortunately she did not suffer too much. The late half-year before she died her stomach troubles began, but as she had always mastered her body, she thought she would be able to do it this time also. But this time it was stronger. In my thought she is immortal, and everybody who knew her work will never forget her."

Mme. Kurt also made mention of Marie Lehmann: "Her sister, Frau Marie Lehmann, lives very quietly here in Grunewald; she has to be very careful on account of her very delicate health." Her letter contained, too, the first news of Milka Ternina that has come to the outside world in some years, when she stated that Mme. Ternina is living in Agham, Jugo-Slavia.

Blanche Marchesi wrote me from Paris, enclosing a recital program that she gave last November in Paris, singing arias and songs in four languages, ranging from Caccini to Ernest Moret, and including folk songs. She sent also a program under the date of February 2, 1930, when she was

songs in four languages, ranging from Caccini to Ernest Moret, and including folk songs. She sent also a program under the date of February 2, 1930, when she was soloist with the Orchestre Symphonique (Concerts Dubruille), Paris. She gave then the first audition in Paris of Henry Purcell's marvelous song, Mod Bess, the French translation being Mme. Marchesi's own. This is the song which Martin Shaw arranged for Marie Brema. Mme. Marchesi stated that she had now been singing publicly for forty years.

It is most interesting to learn that Berta Gerster Gardini is to establish the Etelka Gerster School of Singing in New York City (August 30 issue) and, page 20, to know of your support of the Lillian Nordica Memorial Association at Farmington, Me., the birthplace of our great and lovely American singer. I have been aiding this project for over two years. Most timely, page 21, is the tribute to that great violinist and transcriber, Arthur Hartmann, resident in Philadelphia at present.

What a splendid recognition of the abilities of our American composer-conductor is the invitation to conduct in Japan which Dr. Henry K. Hadley received, and which he was able to accept and is now fulfilling, together with his wife, Inez Barbour, and the soprano, Edna de Lima, also an American! All success to them! That was a fine article about Bayreuth in the August 23 issue, with its photo of Siegfried Wagner and Arturo Toscanini taken together there this summer. What a splendid recognition of the abil-

issue, with its photo of Siegfried Wagner and Arturo Toscanini taken together there this summer.

There is a statement on page 6 of the issue for August 16 that should be corrected, and with it should be promulgated the facts as to the actual American premiere of Smetana's The Bartered Bride. It has long been supposed that the first performance of The Bartered Bride in America was at the Metropolitan Opera House in New York City in February, 1909. Such is not the case, although a statement to that effect appears in H. E. Krehbiel's Chapters of Opera, and because of his erudition was accepted as fact and copied by many other authors. Krehbiel was by no means infallible. In addition to his mistake about The Bartered Bride, he gave out wholly unreliable information regarding the American premiere of Delibes' Lakme and Massenet's Werther, for instance. As to The Bartered Bride, the American premiere was in Chicago, and nearly thirty years ago. I have the date, of course, but am reserving it for the compendium of operatic data I intend to publish. And, in addition, it is not yet eight years since at least one performance of The Bartered Bride has been given in Chicago. A friend of mine attended the performance and sent me a program which I preserve.

Your editor's letters from Europe were most engaging, with their news of Moriz Rosenthal, of Leopold Godowsky, of Mark Hambourg, of Lucille Chalfonte, of Eva Gauthier and others. Edmund Burke (August 9 issue, page 19) is a bass-bartione, however.

however.

however.

The sketch of Beatrice Belkin in the August 2 issue was most welcome to one who endeavors to keep in touch with American singers, and here is hoping she may accomplish great things at the Metropolitan. The news about Florence Easton and of her return shortly to the U. S. A. will interest many also

plish great things at the Metropolitan. The news about Florence Easton and of her return shortly to the U. S. A. will interest many also.

July 26 issue; page 7: The reference to Yvonne Gall singing dual roles in The Tales of Hoffmann is inaccurate. It was the role of Antonia, not that of Olympia, since Florence Maebeth sang Olympia. Miss Maebeth is a most charming Olympia, too; perhaps only Alice Zeppilli excelled her in the role. I think the sketch of Maria Nemeth on page 5 of the July 19 issue is the first of that artist printed in any musical magazine in the U. S. A. I, for one, am indebted to you for it. It is gratifying to know, page 13, that Myrna Sharlow has been engaged for the Metropolitan Opera Company. She has voice, histrionic ability and beauty. From Mimi in La Boheme (she substituted for Melba once in that role) through such roles as Micaela in Carmen, Brunnhilde in Siegfried, she has sustained the dramatic roles of Santuzza, both Leonoras, Aida, Elisabeth, Maddelena, etc., with ever-increasing success. I heard her do a superb Santuzza here in 1928. She richly deserves the success that has attended her all along.

In this connection the doings at Covent Garden, London, this past summer, have been intriguing, for the American singers there easily held their own—as Rosa Ponselle in Traviata and Norma and Edith Mason in Rigoletto. Martha, Romeo et Juliette, Madame Butterfly. Both have utterly lovely voices, of course. The first appearance there of Giorgio Polacco, on June 17, brought again to the operatic stage the charming soprano, Maggie Teyte, in her delightful portrayal of Melisande.

Those who ever saw Lillian Russell, long the "Queen of Light Opera" in America, were glad to see the photo and words of tribute to her in the July 12 issue. She deserves a biography far more extended and accurate than that which lately ran serially in a popular weekly magazine.

There has been some advertising the last few months to the effect that the woman conductor, Antonia Briceno, an American, who conducted th

the first American woman to conduct in Europe. This is not true, for Ruth Kemper, the American violinist, preceded her in that capacity there, if Ethel Leginska is to be excluded from the ranks of Americans, due to having been born in England. Miss Briceno lately conducted at the Hollywood Bowl with success.

Nor is the woman lately appointed as manager of La Scala, at Milan, the "first woman impresaria," as she was heralded widely. Signora Emma Carelli was long an opera house impresaria in Italy (old Constanzi in Rome), while Frau Aurelie Revy-Chapman directed the Berlin Volks-Oper. And Mary Garden's directorship of the Chicago Opera is not easily forgotten in view of her achievements.

view of her achievements. Surely 1930 thus far has taken a heavy Surely 1930 thus far has taken a heavy toll of musicians. In their respective places, such persons as Cosima Wagner, Liszt's daughter and Hans Guido von Bulow's wife, her son, Siegfried Wagner, Leopold Auer, and Emma Albani, were most important. The last named was American born, a Canadian, despite her Italian cognomen. She sang publicly first in Albany, N. V.

wish you might persuade Herman Dev-I wish you might persuade Herman Deview to write his reminiscences serially for the Musical Courier. They would be of the highest interest to many, and deeply instructive, and always diverting and witty, as per his usual style. I can imagine no more delightful reading than such would underbitely servers.

undoubtedly prove.
With best wishes and kindest regards to

With Dest ...
you, I am,
Yours sincerely,
(Prof.) D. H. Silvius, Jr.

Heifetz Under Judson Management

Editor, Musical Courier: New York, N. Y.

In the MUSICAL COURIER of September 13 you give the address of Heifetz as care of George Engels. Mr. Heifetz is now under our management.

Sincerely yours CONCERT MANAGEMENT ARTHUR JUDSON.

Regarding Louis Persinger

New York City. Editor, Musical Courier:

Editor, Musical Courier:

I would appreciate all information that you can give me as to the teaching activities of Louis Persinger in this city. Does he maintain a private studio, or does he teach exclusively at the Juilliard School? Please inform me also, whether any articles have been published about him in the issues of your magazine. If so, what issues contain these articles and where can I obtain them?

Sincerely,

B. HOLLANDER.

[Louis Persinger devotes the greater part of his time to teaching. Occasionally he appears as violin soloist. He maintains a private studio, which is located at 45 West 81st Street, New York, and there teaches a very large class. His appointment to the Juilliard School is a recent development, but this will

in no way conflict with his private teaching.

The Musical Courier has published many articles about Mr. Persinger, dating from some years back to the present time, as before coming to New York Mr. Persinger was very actively engaged in the music of the West. The issues in which these articles appeared may be obtained at these offices.—Editor's Note.]

I See That

Three operas are to be given world premieres at the Berlin Opera this season.
Louis Persinger has joined the faculty of the Juilliard Graduate School.
Fritz Reiner has returned from Europe and is now preparing for the opening of the Cincinnati Symphony season.
Clara Jacobo recently flew over the Andes to keep an operatic engagement at Santiago, Chile.
Alexander von Fielitz, director of the Stern Conservatory in Berlin, is dead.
Charlotte Lund is planning a longer series of opera for children this year.
Erich Kleiber arrived in New York this week.

Grace Moore will rejoin the Metropolitan

Grace Moore will rejoin the Metropolitan next March.
Frederic Warren is reopening his New York studio October 1.
Alma Voedisch has returned from Europe.
New York University has a class in con-ducting, under Philip James.
Yascha Fishberg has already started his fall classes.

classes. Heloise Russell-Fergusson, Scotch singer, will return to America in the latter part

Richard McClanahan will open his fall sea-

sicnard McClanahan will open his fall season on September 29.

The season of the Philadelphia Orchestra will extend from October 3 to April 25.

Marguerite Potter is to open a studio in Boston. Boston. Mischa Elman played before royalty at Oslo,

Norway.

The Peabody Conservatory of Music is entering upon its sixty-third season.

Yelly d'Aranyi will give the first American performance of Joachim's Hungarian concerto during her tour this season.

Grete Stueckgold will sing at Town Hall on December 14.

Francis Rogers reopens his studio on October 1.

December 14.

Francis Rogers reopens his studio on October 1.

Winifred Keiser will be heard in recital at Town Hall on October 8.

Ethel Newcomb and Francis Frank are to

Ethel Newcomb and Francis Frank are to give a series of two-piano recitals. The Miami Conservatory will open its fall term on September 29.

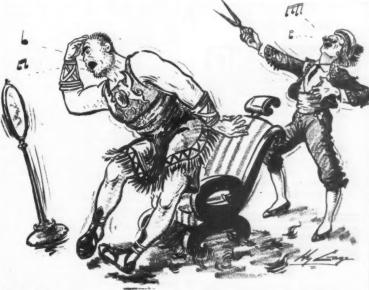
Georgia Stark, well known opera and concert singer, is now studying with Maestro Franchetti.

La Argentina will open her American season at Town Hall on October 14.

Louis Van Hes, European teacher of voice, is now located in New York.

Chevalier Seismit-Doda has a new studio on Riverside Drive, New York.

S. Hurok arrived last week on the Leviathan and will announce his plans for the 1930-31 season shortly.



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Are to Be Given in Berlin

(Continued from page 5)

and still popular opera, Das Nachtlager von Granada. Also the little village, Messkirch, in the Black Forest, where Conradin Kreutzer was born in 1780, paid honor to its most celebrated son by various musical performances, in which the New York Kreutzer Quartet participated, as well as the male chorus, Liedertafel, from Riga in Lithuania, where Kreutzer is buried. Kreutzer's numerous part-songs are sung even today, wherever German male-chorus music is cultivated. tivated.

FREISCHÜTZ IN A REAL WOOD

Freischütz in a real Wood
Zoppot, near Danzig, the fashionable resort of the Baltic coast, has acquired musical fame during the last few years by reason of its forest opera, where open-air performances are given during the summer months. Up to now only Wagner works have been given, but this year it was Weber's Freischütz, a choice which proved very happy, for this forest-opera gained immensely in scenic effect through the natural beauty of the Zoppot forest. Certain scenes, such as the Wolfsschlucht, achieved a unique effect which could hardly be equalled on the usual indoor stage.

Most of the performances, which were very impressive, were conducted by Max von Schillings, who next winter will be presented to the American public as conductor of the German Grand Opera Company. Also Karl Tutein, conductor of the Graz Opera, distinguished himself in some of the Freischütz performances.

Freischütz performances. A SCHUMANN FESTIVAL IN ZWICKAU

Freischütz performances.

A SCHUMANN FESTIVAL IN ZWICKAU
Zwickau, in Saxony, where Robert Schumann was born and spent his childhood, celebrated the tenth anniversary of the Robert Schumann Society and, at the same time the twentieth anniversary of the Schumann Museum, founded June 8, 1910, on Schumann's hundredth birthday. The festival oration was delivered by Freiherr Dr. von Pfordten, professor of the Munich University. The musical offerings comprised some little-known, unpublished Schumann compositions, several Polonaises, written in 1828 as piano duets (marked opus 3), and the first movement of a violin concerto in D minor, written in Schumann's latest period and presented by him to Joseph Joachim. Eugenia Schumann, the last daughter of Robert and Clara (she is some eighty years old and lives in Interlaken in Switzerland), together with Professor Dr. Max Friedlander of the Berlin University, a universally known and esteemed authority on Schubert and Schumann, were appointed honorary members of the Schumann Society. Its principal aims are the maintenance and enlargement of the Schumann Museum, the performances of unknown works by Robert and Clara Schumann and the furthering of scientific research concerning Schumann and his art.

Munich's Sixth Festival to Bavarian

Munich's Sixth Festival to Bavarian Composers

A Munich specialty is a festival dedicated A Munich specialty is a restival dedicated exclusively to Bavrian composers. It was held for the sixth time in the summer of 1930. The various programs contained, besides compositions of Reger and Pfitzner, a considerable number of new works. Of these the most remarkable composition was mass for chorus and organ written by the these the most remarkable composition was a mass for chorus and organ, written by the young Benedictine monk, Leo Söhner. Excellently sung by the cathedral choir and conducted by its choirmaster, Professor Ludwig Berberich, the work made a profound impression. Söhner shows masterly application of modern as well as antique means of expression, such as the organum. Especially the magnificent Credo and the touching Agnus Dei showed the young composer's art in a convincing manner. A poser's art in a convincing manner. A characteristic feature of his mass is its suitability for use not only in the concert hall, but even more so in the liturgy of the Cath-

ability for use not only in the concert hall, but even more so in the liturgy of the Catholic Church.

Other compositions worth mentioning are an Invention for string orchestra by Ernst Schiffmann, a well-constructed and well-sounding piece, and Heinrich Schalit's melodious, broad and solemn hymns for baritone and orchestra, written to Hebrew poems by Jehuda Halevi (in German translation) and Heinrich Heine. Karl Marx has added to the list of his remarkable choral compositions a set of four madrigals, treating poems by Heine and Dauthendey in a picturesque, expressive, vocally effective and modern style. Hermann Zilcher's cycle of songs to Hölderlin poems is certainly not the work of a modern spirit, but it is nevertheless full of uncommon lyrical beauties.

Autumn Plans

AUTUMN PLANS

Berlin opera houses have now made public their plans for the forthcoming fall and winter season. The Staatsoper will give three modern works their first public performances. They include Karol Rathaus' Die Fremde Erde, treating the fate of Polish emigrants to America, and Manfred Gurlitt's

Soldaten. No details concerning the third opera to be performed have as yet come to hand.

opera to be performed have as yet come to hand.

A number of other works, never before given in Berlin, but which have been accepted for performance, include Borodin's Prince Igor, Krenek's Orpheus, Latuada's Le Donne Preziose, Johann Strauss' A Night in Venice, and among the older operas to be revived and freshened up with new scenery, are Puccini's Manon Lescaut and Butterfly, Mozart's Idomeneo, Weber's Freischütz, Offenbach's Contes d'Hoffman, Donizetti's L'Elisir d'Amore, and Bellini's Norma. The Kroll Opera will bring out a scenic performance of a new dance-symphony by E. N. von Reznicek, in which Rudolf von Laban, the new director of choreography, will make his Berlin debut.

SOME QUAINT REVIVALS

Some Quaint Revivals

Some Quaint Revivals

In its winter program the Municipal Opera announces the performance of three modern works not yet heard in Berlin; Braunfels' Galathea, Roselius' Doge and Dogaressa, and Dressel's Columbus. Waltershausen, the Munich composer and teacher, will have another chance with his opera, Oberst Chabert, which was extremely successful some twenty years ago, but which has not been heard for a long time.

Old, forgotten operas by Rossini and Auber, with entirely new German libretti, will make a bid for popularity. Rossini's La Cenerentola is now called Angelina, and Auber would hardly recognize one of his countless works in a piece called Vertauschte Rollen. Aida, Walküre, Meistersinger and The Magic Flute will be favored with entirely new scenic decorations, and Engelbert Humperdinck's posthumous music to Shakespeare's The Taming of the Shrew will have its first hearing when Max Reinhard brings out the classical comedy in modern scenic garb at the Deutsches Theater.

OTHER NEWS

OTHER NEWS

OTHER NEWS

In Berlin an institute for the study of acoustics of halls and buildings, for church architecture, organ construction, and for the theory of church bells, etc., has been opened as an annex to the Technical High School. Professor Biehle, an acknowledged authority on the subjects mentioned, has been appointed director. In Mittenwald, in the Bavarian Alps, a museum for violin making has been opened, under the direction of Herr Aschauer, who is also director of the school for violin building. Mittenwald has for ages been the seat of the South-German violin making industry.

Hugo Leichtentreit.

Unusual Opportunity for Talented Singers

Guido Di Napoli, European vocal teacher, now in this country, has opened a studio on West 55th Street, New York. He is already active and will accept only a lim-



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ited number of pupils, professional singers and teachers.

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Mr. Plotnikoff is associated with Maestro Di Napoli and will coach under his direction. He is said to be a personal friend and coach of Chaliapin.

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Yelly d'Aranyi to Introduce Joachim Work

Yelly d'Aranyi, Hungarian violinist, has been in such great demand throughout the European summer season that she could spare only a short time for her vacation, which she spent at Monte Carlo and Nice. Miss d'Aranyi is a great favorite with royalty, and played at many important functions and musicales in London this season. She has made several appearances in Spain, always with success, and has been decorated by the Queen of that country.

This fall Miss d'Aranyi will tour England.

of that country.

This fall Miss d'Aranyi will tour England, Belgium, Holland and Switzerland before returning to America. An interesting feature of her American season will be the introduction of Joachim's Hungarian Concerto, a work hitherto unknown in this country. The famous violinist, Joseph Joachim, was Miss d'Aranyi's great-uncle, and she is celebrating 1931, the centenary of Joachim's birth, by playing this composition with one of the American symphony orchestras. Miss d'Aranyi is under the management of Annie Friedberg.

Grete Stueckgold to Sing at Town Hall

Grete Stueckgold, Metropolitan Opera so-prano, will give her first New York recital at Town Hall on December 14. Miss Stueck-gold, who was a concert artist before she entered on her operatic career, is well known in Europe as a lieder and oratorio singer. She is under the exclusive management of Annie Friedberg.

PUBLICATIONS

Ten Easy Pieces for Orchestra, compiled and arranged by Adolf Schmid. The names are as follows: March of the Lilliputians (Poldini), Tripping Lightly (Huerter), The Young Highlander (Dutton), Goblins (Wright), Dance With Me (Orth), An Indian Legend (Endres), Fascination (Meyer), Chinaman (Manning), Andantino (Franck), and Alla Turca (Janke). The string parts are written entirely in the first position and the other parts are of a similar degree of difficulty. The orchestration contains horn parts transposed for altos (tubas) and three saxophones, as well as all of the standard orchestra instruments. Schmid is a master orchestrator and this work is excellently done. (G. Schirmer, Inc., New York).

Canzonetta, by Alfredo D'Ambrosio, ar-

York).

Canzonetta, by Alfredo D'Ambrosio, arranged for organ by Edwin Arthur Kraft. D'Ambrosio, who died in 1915, wrote this famous composition many years ago. The first copyright was by Paul Decourcelle in 1898, renewed by Decourcelle in 1926, afterwards transferred to H. W. Gray Company and then to G. Schirmer. Everybody knows the tune of this famous old Canzonetta, especially in these days of radio when such things are played even more than they ought to be. The arrangement for organ is simple and effective. (G. Schirmer, Inc., New York). and e York)

and effective. (G. Schirmer, Inc., New York).

Tuolumne, A Californian Rhapsody, by Quinto Maganini. In a foreword to this orchestra piece the composer says that Tuolumne is an Indian word meaning Land of Many Waters, and is the name of the county in which lies Yosemite Valley. "In his music," says this preface, "the composer has sought to express the moods and reveries inspired by that land of lofty sierras, giant sequoias and mountain torrents, haunted by memories of the red-skinned tribes that dwell there no longer. He has endeavored to suggest the sound of the wind among the firs, the murmur of rushing water, the song of birds; and at one point—just at the climax of the piece—he reproduces the reverberation of a rifle shot echoing among the gorges, followed by a brief ominous passage suggestive of the grim summons of Death. There is nothing further of a definitely programmatic nature. The pastoral mood, with its tincture of melancholy for the vanished past, returns, and the work ends quietly as the trumpet melody, like an Indian lament, dies away in the distance."

The music possesses the advantages, from the producer's point of view of being peither.

the trumpet melody, like an Indian lament, dies away in the distance."

The music possesses the advantages, from the producer's point of view, of being neither excessively long nor excessively complex. It is, also, picturesque in a very easily understood manner. Any concert public will grasp it. The opening, with solo trumpet and drums, is perfectly obvious—even to the Indian tune used, and the pastoral development, with harp and flute (a bird call), cannot fail to please. The orchestration throughout is nicely made, by a man who knows his orchestra as much from experience as from books. The solo trumpet is almost constantly in evidence and is rhapsodic in character. The entire work is agreeable and effective, and is recommended without hesitation to conductors seeking music likely to win instant popular favor. (J. Fischer & Bro., New York).

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The American Institute of Applied Music announces that Dean Kate S. Chittenden has resigned as head of the piano department at Vassar College, and will give all her time to the Institute, conducting courses in repertory, interpretation, music appreciation, advanced form and psychology. The course in music appreciation is new, covering the field from 'a fresh standpoint, using some 500 orthophonic and Duo-Art records; this course is open not only to students but to amateurs also. A staff of experienced and widely known teachers is prepared to offer a program of carefully planned and well organized work. Miss Chittenden's services are available to students and professionals as coach for piano recitals, ensemble playing and as advisor on teaching problems.

Gustave L. Becker, pianist, composer, teacher and lecturer, has begun his 1930-31 season, including, as usual, some new plans. In addition to piano instruction he will hold classes in musical theory, composition, interpretation and general musicianship.

Ernesto Berúmen, well known piano

pedagogue, recently turned to New York from a short vacation in Canada and has resumed his teaching activities at the La Forge-Berúmen Studios. Mr. Berúmen's holiday was of necessity a short one, as the time between his summer and winter sessions of teaching was very brief.

Emma A. Dambmann will resume her musical activities and vocal lessons (Bel Canto method) on October 6 in her artistic New York residence studio, following three months' rest at her commodious summer cottage at Shelter Harbor, R. I.

Vladimir Dubinsky, cellist and head of the Esardy Trio, reports a busy season in prospect. This past season was the trio's third, and during which it appeared at thirteen Hunter College concerts, also at the Educational Alliance, over radio stations WOR, and for New York clubs. During the coming months the trio will again appear at Hunter College, Washington Irving High School, etc.

Mr. and Mrs. Francis Pangrac broadcast a program on September 15 over Station WNYC. Mr. Pangrac sang tenor solos by Gluck, Massenet, Franz and Foerster and ended with two old English songs. He was accompanied by Mrs. Pangrac, who played two Chopin preludes.



CORNELIUS VAN VLIET.

Dutch cellist, at the Hollywood Bowl, during his recent Pacific Coast tour. This was such a success that he was re-engaged in most of the cities where he appeared. Many dates make it necessary for Mr. Van Vlict to lengthen his coming tour to over two months. He leaves New York on September 30 and will return early in December to resume teaching at his studio on West 57th Street. On November 24 he will play a joint recital with Myra Hess at Lawrence, Kans.



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TSCHAIKOWSKY, P.	
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Write for descriptive circular now in preparation.

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Columbia University to Increase Chorus

Through the courtesy of the Rev. Harry Emerson Fosdick, the oratorio performances of the Columbia University Chorus will hereafter be given in the new Riverside Church. As the church will seat over 3,000 people it is desirable that the chorus be increased to

is desirable that the chorus be increased to a minimum of 200 voices.
Under the direction of Prof. Walter Henry Hall, who, through early training in England and frequent visits since to its great choral festivals, is an authority on oratorio traditions, singers will obtain special experience in choral art. Prof. Hall, who has conducted performances in this country of many classic and modern works will give preducted performances in this country of many classic and modern works, will give, preceding each rehearsal, a fifteen-minute talk on Choral Interpretation, which will be of especial interest to those members who are music students. Rehearsals will be held, as in former seasons, in Earl Hall, Columbia University, on Tuesday evenings at 8 o'clock, commencing September 30.

The chorus is not limited to Columbia students, but is open to all capable singers. Applications for membership may be made to Russel C. Holslag, secretary, or to Mr. Hall, addressed to the University. Voice trials will be held from 7:15 to 8:00 p. m. before the first three rehearsals.

Ethel Newcomb and Francis Frank to Give Two-Piano Recitals

to Give Two-Piano Recitals

Ethel Newcomb, well-known Leschetizky exponent, announces that she is opening her studios on East 58th Street. Aside from her teaching Miss Newcomb will be heard in two-piano recitals with Francis Frank. Mr. Frank has directed the Binghamton Symphony Orchestra for two years, and is also a well-known composer, Schirmer's having published many of his piano and vocal compositions. The first program of these artists was given at Miss Newcomb's summer home at Whitney Point, N. Y., and listed Bach's sonata in E flat, the Beethoven-Saint-Saëns Variations, Mother Goose Suite of Ravel and Schuetts' Impromptu Rococo.

Ellery Allen's Dates

Ellery Allen, who represents the Old Godey's Lady's Book in her costumed recitals, appeared in Paterson, N. J., on August 23. She will make her official debut on November 5 at Steinway Hall. Among the engagements booked for her are the Hartford Women's Club of Hartford, Conn., on February 2, and the Colonial Dames of America in Jersey City, N. J., on October 23.



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TONE SUPPORT BY HELEN BRETT

Article 2

[The first of this series of articles appeared in last week's issue of the MUSICAL COURIER and was entitled "Is Singing a Healthy Exercise?"—The Editor.]

Every tone must have support, either right r wrong. Therefore when singing, in the onscious or unconscious seeking of sup-ort, one clutches somewhere. This is inconscious

conscious or unconscious seeking of support, one clutches somewhere. This is inevitable.

The rare minority of singers or speakers support the tone correctly, with the diaphragm, abdomen and back muscles, but the vast majority do so with the throat muscles. You can easily see how much more fit the former are to carry the burden than the latter, due to the size alone, if for no other consideration.

If one persists in thrusting upon the comparatively small throat this terrific burden, vocal disaster inevitably follows. Even the largest throat must be abnormally developed to support the tone, and unfortunately when this has been accomplished a voice supported by the throat is never normal, beautiful, free, or dependable.

It is always coarse, ugly, harsh, shaky, breaky, limited in range or something undesirable. Just as any physical habit becomes automatic and later works without any conscious effort, so does this throat grip. After it has been persisted in, the muscles of the throat become hardened and bound. When this takes place one cannot produce a tone without a throat clutch.

throat become hardened and bound. When this takes place one cannot produce a tone without a throat clutch.

It therefore follows that when a singer or speaker has formed this bad muscular habit, the most perfect singing method is powerless to give him or her free and pure tone, until this muscle-bound condition is corrected. The throat muscles must be loosened and their normal action and elasticity restored before they can be trained to act correctly. correctly.

This correct action is an elastic and outward one, which eliminates the throat muscles as obstacles to the free flow of the tone, thus thrusting the burden of support on the trunk muscles whose proper function it is when the throat is freed, it then permits the establishment of correct tone production, and the beautiful, ethereal tone results. Great singers have always had this tone, but they have generally lost it sooner or later through gripping with their throats, thus deteriorating vocally. It is inexcusable for us to depart from the knowledge handed down to us by the great Italian masters. They knew that a throat must open freely and let the voice pass through, also that only an elastic normal throat could do this. They never attempted, however, to correct a throat which had become muscle bound. This is not an easy thing to do, especially when the condition has become very hard, but it can be done and with right guidance absolutely normalcy can be re-established.

[Article 3 to be published next week.] This correct action is an elastic and out-

[Article 3 to be published next week.]

Leon Carson Resumes Teaching

Leon Carson prior to resuming teaching his Nutley, N. J., studio, also his new ne in the Sherman Square Studios in New York, spent a short time in the Berkshires.



HENRI DEERING.

American pianist, photographed at Lausanne, Switzerland, where he spent most of the summer. Mr. Deering went there to get a glimpse of the sun after spending six rainy weeks in Paris, and also was in Baden-Baden for a while. He returns to New York the end of this month to resume his concert activities here.

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MUSIC IN THE SCHOOLS and COLLEGES

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Articulation of High School and College Music Courses

By Harold L. Butler,

Dean of the College of Fine Arts, Syracuse University, and President of the National Association of Schools of Music.

(Continued from last week's issue)

It took the medical and bar associations about thirty years of hard work to straighten out the medical and law education of this country. As this is a faster age, perhaps our Association will be able to move at a greater state of results.

greater rate of speed.

Now as to entrance requirements. The
National Association of Schools of Music
has made three requirements as follows:

(1) Graduation from an accredited high school with 12 units in academic cultural subjects. The three additional units may be in music. Any deficiency in high school credits must be made up

units may be in music. Any deficiency in high school credits must be made up during the first year of the degree course.

(2) A general requirement as to musical knowledge is made of all students no matter what the major course may be. This general requirement is a knowledge of the rudiments of music which should include a knowledge of notation, keys and scale construction.

(3) Specific entrance requirements in music. These requirements of necessity differ according to the student's major in music. No stated number of units are given for these requirements, as students are expected to show by examination their ability to carry their major course in piano, organ, voice, violin, etc.

For entrance to the four-year piano course, leading to a degree or four-year diploma, the requirements are as follows: The student should be grounded in correct touch and reliable technic. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys, and should have acquired systematic methods of practice.

tice.

He should have studied some of the standard etudes, such as Czerny, op. 299, Book 1; Heller, op. 47 and 46 (according to the individual needs of the pupil); Bach, Little Preludes; a few Bach two-part inventions and compositions corresponding in difficulty to—Haydn, Sonata No. 11, G Major No. 20 (Schirmer), Mozart, Sonata C Major No. 3, F Major No. 13 (Schirmer), Beethoven, Variations on Nel cor Piu, Sonata, op. 49, No. 1, Schubert, Impromptu, op. 142, No. 2, etc.

To enter the four-year degree course in voice the student should be able to sing on pitch, with correct phrasing and musical intelligence, standard songs in good English (the simpler classics are recommended). He should also demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is urgently recommended.

To enter the four-year degree course in should have studied some of the

mended.
To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, compositions by some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann,

Mendelssohn, Grieg, Schubert, Schubert, etc.

To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. I to 32, and words of the difficulty of the Viotti Concerto, No. 23, the deBeriot concerti, Nos. 7 and 9, and the Tartini G minor sonatas.

The entrance requirements of students of violoncello, viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the viclin course. The student should also have acquired the elementary technic of his inof knowledge or the vicini course. The student should also management the elementary technic of his in-

acquired the elementary technic of his instrument.

It will be noted that there are no requirements for a knowledge of harmony, history of music, or appreciation. Except in the case of the voice student, no requirement in sight reading is made.

It is further provided that students who are able to pass examinations showing that they have completed work beyond that of the entrance requirements may receive advanced standing in the subject or subjects in which they pass examinations—providing that such credits have not already been used to satisfy entrance requirements.

This means that if a student has had a year of harmony in high school, and can

pass an examination in this subject upon entrance, he will be admitted to the second year harmony class and be given advanced standing credit for the first year of harmony. If he has offered the harmony as entrance unit he may still enter the sophomore harmony class, but he cannot be given advanced standing credit for it. He must offer 120 hours for his degree, leaving the first year harmony out of account.

As the schools of the National Association are scattered from the Atlantic to the Pacific, the general entrance requirements could not be more specific. But the specific requirements are set out in detail. In my experience very few students offer three units in music for entrance to the College of Fine Arts at Syracuse. A few more offer two units, but the great majority offer only one unit. There is a reason for this. While in high school, many students are not certain that their talent and training will fit them for a professional career in music. Therefore, they are careful so to arrange their course that admission to a liberal arts college will be possible. Ordinarily the piano, violin or voice preparation has been gotten in addition to the ordinary high school course, and no credit in units appears on the high school transcript. This puts an added burden on the student, and sometimes results in poor music preparation or poor academic preparation and sometimes in both. Again the student who enters the College of Fine Arts with more than one unit in music on his transcript and "busts out" cannot be transferred to Liberal Arts because that college will not accept more than one unit in music. In other words, the high school student has great difficulty in arranging his course in such a way that he may enter either college as he may see fit upon graduation. At any rate, he must carry much heavier schedules during his high school course.

If a high school student is certain of what he wants to do after graduation—that is, school course.

If a high school student is certain of what

he wants to do after graduation—that is, enter a first class school of music, the prob-lem at once becomes a simple one.

em at once becomes a simple one.

(1) He should be given time to secure first class preparation in his major. In piano, organ and violin, the preparation demanded covers from four to five years of good training with adequate practice. For such preparation not less than two units.

(2) For a thorough course in the rudiments of music, notation, keys and scale construction—together with instruction in sight reading and ear training, one unit of credit should be given. This makes up maximum of three units in music that can be offered.

The voice major may offer one unit each

The voice major may offer one unit each in voice, piano and rudiments, including sight reading and ear training.

If no arrangements can be made whereby high school credit can be obtained for instrumental or voice study, the student will

have to carry them as extra subjects. In such a case the high school music subjects might well be (1) rudiments, (2) music appreciation and (3) harmony. If the work in harmony and appreciation is not thorough enough to advance him in the school of music, the violinist mght play in the high school orchestra, and the voice student might sing in the chorus or glee club. I believe that generally speaking high school work in harmony and appreciation are of great value to the student, and serve as a fine introduction to these subjects in the professional school. Ordinarily they are not taught well enough to warrant giving advanced standing in them. Please note that I have said "ordinarily." There are exceptions to all rules.

that I have said "ordinarily." There are exceptions to all rules.

As far as the member schools of the National Association of School of Music are concerned I believe that any first class high school can arrange a course of study which will articulate perfectly with the courses of study required in these schools. The member schools will certainly welcome such an arrangement, and the Association will be glad to do all in its power to make possible better preparation for all entering students. Should any present wish further information on the work of our Association, a letter to me will bring you our 1929 Booklet.

(Concluded)

McConathy Busy

McConathy Busy

Osbourne McConathy, well known music educator, taught at Logan, Utah, for six weeks, conducting three courses—music in elementary schools, music in high schools, and a third in chorus conducting.

The chorus appeared twice, in a performance of Gaul's Holy City and in a lecture recital on Handel's Messiah. After Logan, McConathy hurried eastward to Auburndale, Mass., for the last week of the American Institute of Normal Methods. This well known school, which has a splendid history of achievement since 1884, had one of the finest sessions of its existence. The attendance almost equalled its highest, and the quality of the student body was exceptionally fine. Daily lecturers of national prominence presented timely topics to the student body. Francis Findlay, of the New England Conservatory, and the student body in the choral festival, presented Bach's Peasant Cantata, Land of Our Hearts.

After Mr. McConathy's week in Auburndale he went to Syracuse, where he gave a series of lectures and lessons to the students of Syracuse University.

Pennsylvania State College Commencement

Commencement

The fifth annual commencement concert of the Pennsylvania State College Institute of Music Education was held in August when the following program was given:

March and Procession of Bacchus (Delibes), given by the orchestra; My Bonnie Lass (Old English), Ca' the Yowes (Scotch Folk Song), The Three Kings (Willan), by the chorus; Angelus from Scenes Pittoresque (Massenet), the orchestra; Polovetzian Dance and Chorus from opera, Prince Igor (Borodin), by the chorus; Adagio Pathetique (Godard), the orchestra; Kye Song of Saint Bride (Clokey), O Can Ye Sew Cushions (Old Scotch Cradle Song, Bantock), Little Duck in the Meadow (Russian folk dance), by the chorus; Cantata,

Noted Educators JACOB KWALWASSER.

Professor of Music Education at Syra-



Professor of Music Education at Syracuse University, received his early education in the Pittsburg public schools, later graduating from the University of Pittsburg with the degrees of B.A. and B.E. He also has an M.A. in psychology from the University of Iowa, and received his Ph.D. from that institution in 1925.

Dr. Kwalwasser is known for his psychological research in the field of Music Education. He is the author of many volumes pertaining to various phases of music. He is also a concert pianist and has accompanied many concert artists.

Mr. Kwalwasser has had many honors, among which may be included: Honorary Society of Sigma Xi; president of the Iowa State Music Teachers' Association; chairman of the Central Music Section of N. Y. State Teachers' Association; Member of the Music Supervisors' National Conference-Research Council; first chairman of the N. E. A. Department of Superintendence Year-Book of Music, etc.

American Ode (Kountz), by the chorus and

orchestra.

Richard W. Grant was the conductor, and George J. Abbott, Supervisor of Music in Elmira, N. Y., was his associate.

Newer Practices and Tendencies in Music Education

DEPARTMENTAL ORGANI-ZATION

By Russell V. Morgan TOPIC NO. 2

TOPIC NO. 2

Departmental organization within the elementary school provides some of the advantages of the platoon school, but is by no means the same thing. It does, however, possess the same three advantages presented under the previous topic. By making some slight modifications in the plan of the traditional school it is possible to improve instruction by not requiring every teacher to offer training in subjects in which she is inadequately prepared. The demand for more thorough preparation in every subject of the curriculum is reaching the point where no individual can stand the strain unless the number of subjects which the individual is to teach is limited.

The community organizes schools to offer

individual is to teach is limited.

The community organizes schools to offer the best instruction possible, and not to duplicate the purpose of the home. The best in instruction infers a highly trained specialist in each subject, one who is competent to bring to the child an understanding of his contact with life through that subject.



THE KELLOGG HIGH SCHOOL BAND AT KELLOGG, IDAHO.

Organized in the fall of 1927, this band has become one of the outstanding Class B bands of that state. Thomas B. Kelly, director, was formerly a member of the MacPhail School.

Yeatman Griffith Reopens Studio

Yeatman Griffith, internationally noted vocal pedagogue, spent his vacation in Sorrento, Me., during August, after his record New York summer season of vocal master classes for singers, teachers and students,



YEATMAN GRIFFITH at Sorrento, Me.

which closed August 3, being his nineteenth consecutive season of these master classes. Yeatman Griffith reopened his New York studios on September 15. As usual the busy schedule includes prominent artists, teachers and students (from the beginner to

teachers and students (from the beginner to the singer) from near and far.

Mrs. Yeatman Griffith is her husband's associate teacher, Euphemia Blunt, the as-sistant teacher, and Mildred Gardner, Alice Bracey Taylor and Lillian Gervertzman are the accompanists. The Baldwin is the official piano of the studios.

Isolde Von Bernhard Reengaged

Isolde von Bernhard Reengaged
Isolde von Bernhard, one of the principal
sopranos last season of the German Grand
Opera Company, has been reengaged for
the company's third American tour, it is
announced by J. J. Vincent, managing director of the company. A newcomer to the
company last season, Mme. von Bernhard,
demonstrated a brilliant vocal talent combined with a fine artistry. She is a pupil
of Mme. Nadine Aslamoff, prima donna of
the Imperial Opera, Moscow.

Myra Hess to Give N. Y. Recital

Myra Hess, English pianist, will present a program on November 8 at Town Hall, New

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York. She is under the management of Annie Friedberg and last appeared in New York in January, 1929.

Manhattan Symphony Orchestra's Coming Season

Coming Season

The Manhattan Symphony Orchestra's plans for the season 1930-31 include four concerts at Carnegie Hall, six at Mecca Auditorium and six at St. George's Church. Dr. Henry Hadley, returned from a successful summer season as guest conductor of the Tokyo (Japan) Symphony Orchestra, will again direct the orchestra.

A new venture for this society is the organization of the Manhattan Choral Club as an auxiliary to the Symphony concerts. There will be three hundred and fifty mixed voices coached by Pearl Adams and James P. Dunn. The first choral concert will take place at Mecca Auditorium on February 8, 1931.

place at Mecca Auditorium on February 8, 1931.

The dates of the Symphony concerts are November 16, March 15 and 29 and April 12 at Carnegie Hall; November 30, December 14, January 11 and 25, February 8 and 22 at Mecca Auditorium, with the alternate Sundays at St. George's Church. The soloists engaged are Luisa Silva, contralto, first appearance in New York; Pescha Kagan, pianist, first appearance in New York; Thelma Given, violinist; Claudio Frigerio, baritone; Beniamino Gigli and Rafaelo Diaz, tenors, and Gina Pinnera, soprano. Faith Van Valkenburgh Vilas is chairman of the Ladies' Auxiliary Committee, and Charles K. Davis is secretary and manager.

Paul Graener Succeeds the Late Von Fielitz

Von Fielitz

Berlin.—Paul Graener succeeds the late Alexander von Fielitz as director of the Stern Conservatory. This composer, now fity-eight years old, is a native of Berlin. As a teacher of composition he has a wide experience and considerable reputation; for years before the war he taught at one of the great London schools of music; later he succeeded Max Reger at the Leipsic conservatory. Graener has become widely known in Germany through a number of operas, much played in former years. He has also written much chamber music, numerous songs, and has of late won favor by a number of pleasing orchestral works. a number of pleasing orchestral works.

John Campbell Pupil Wins Atwater Kent Contest

Atwater Kent Contest

Gerald Holt, tenor, of Beacon, N. Y., on September 10 won the highest score in the Atwater Kent Audition for contestants from Orange, Dutchess, Putnam and Westchester counties, held at the Community Center, White Plains. Mr. Holt has been gaining ground as a singer under John Campbell, vocal instructor, of Mt. Vernon and New York. Since his return from two years' study in Europe, Mr. Campbell has devoted most of his time to teaching voice. In connection with vocal work he is conductor of the Beacon Choral Society, the Patchogue Sorosis Mixed Choral, the Junior Choral of the Methodist Church of Patchogue, and tenor soloist of the first Patchogue, and tenor soloist of the first Baptist Church of Mt. Vernon, N. Y.

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Charlotte Lund Is Happy Over the Success of Opera for Children

Capacity Audiences at Town Hall Series Last Season Prove Parents and Children Alike Appreciate Her Hard Work and Efforts-A Longer Series This Year, Opening on November 1 With Hansel and Gretel.

Back from a well earned vacation at Newport, R. I., Charlotte Lund was called upon recently in her attractive New York studios on West 86th Street. Surrounded by works of art, which help create a delightful atmosphere, little wonder it was that this charming artist appeared in so happy a frame of mind. She frankly admitted that while atmosphere and a happy summer had their part in making her so cheerful, last season's



CHARLOTTE LUND

success of her opera for children was largely

responsible.

"I am now realizing my dream," Mme. Lund said. "And what do you suppose the slogan of the Charlotte Lund Opera Company is? Capacity audiences!"

As she chatted along, the writer learned that Mme. Lund is not fond of loafing. She plans these operas for children, the cuts, etc., directs, and produces them. No detail seems too small to claim her attention. Perhaps that is why the series has become so interesting and so well attended. In addition, she has even found time to write. Two of her recent poems have been published and several short stories and poems are on the way, not forgetting her musical novel now in the

course of writing and which Mme. Lund hopes to have finished soon.

The following poem appeared in the Au-ist issue of the American Scandinavian Re-

THE MIDNIGHT SUN

The sun in all its brilliancy and dominance, Kissed the horizon—
Trembled a moment in the ecstasy of embrace, Bade a fond farewell and started on his upward flight—
It was day.

As if to lessen the anguish of farewell, The distant hills and fjords Reflected in mauve radiance, The after glow. The moon, emblem of mysterious night, Hung aloof—in obscurity— For here the Sun God reigns supreme.

"It was really gratifying," continued Charlotte Lund in one part of the conversation, "to see the success of last year's series for children. Two days before the first performance in December, I had occasion to go to the box office, and I could hardly believe my ears when the young woman in charge told me all seats had been sold. This was the case during the entire season and proves that the parents want opera for their children.

"The attention of the kiddles and their

parents want opera for their children.

"The attention of the kiddies and their appreciation at performances really make me feel that all my struggles have been worth while. Every true woman is maternal, and, as my married life was childless, I have now come to realize that I am the musical mother of those dear little kiddies who attend the opera. And the thing that pleased me doubly was that such operas as Tales of Hoffmann, Martha and Le Coq d'Or had the biggest success. Hansel and Gretel and Cinderella naturally draw because of their titles. I vary every opera given in such a way as to appeal to the child and to his understanding. I do not claim that opera, straight, would make as strong an appeal as the way we give it.

"It is because, in connection with every

as the way we give it.

"It is because, in connection with every scene, there is a children's ballet, marvellously trained, beautifully costumed, and here I must say a word of praise for my coworker, Aleta Dorée, who has spared neither time, energy, nor expense to bring these operas to a high state of perfection.

operas to a high state of perfection.

"I am proud of my company of young singers. They have been a certain source of joy to me because of their hearty co-operation and endeavor to please. It is also a splendid opportunity for them to try their wings, and it must give them satisfaction,

as it does me, to know they are sowing seeds of musical appreciation.

"They spare no efforts in making the standard a high one; nor do the orchestra members, under Allan Robbins, who have lent operatic color. The scenery, which of necessity must be simple, has been sufficient, as the stage during our acts is alive with the ballet, so that the child's interest never lags. There is movement continuously. As one club president wrote me after Le Coq d'Or: "Your child audience can well teach us elders how to behave during a performance of opera."

"You know we are extending our course this year. Last season we gave three performances of Hansel and Gretel, three of Tales of Hoffman, two of Cinderella, and one of Le Coq d'Or. This season, besides these, we will give Martha, Mignon and The Snow Maiden, each and every one of which has been adapted and made enjoyable for the children. This may seem startling, but one day I hope to adapt the Ring for the child audience.

"The cooperation of many persons high up child audience

child audience.

"The cooperation of many persons high up in the musical and financial worlds, who are deeply interested in my work, along with the capacity audiences and the appreciation of the children and their parents, who enjoy these operas just as much, prove we are on the right track. It all gives us great encouragement.

gement.

"Just a couple of personal incidents come to mind: one where Cinderella steps into her coach—and we had such a lovely one—where I had told the audience to respond to her wave. Not wishing to miss the sight, I stole out into the body of the house. Seated near the front were three grown men. As Cinderella waved good-bye, the children in the audience waved back in turn. The men became children again and waved, too, one even going so far as to take out his handkerchief to wave. If anyone had said anything to me that moment I couldn't have answered, the lump was so big in my throat.

that moment I couldn't have answered, the lump was so big in my throat.

"I was lunching recently with a friend in Bronxville, who has three charming little children. After lunch the governess said, 'Mme. Lund, the children have a surprise for you. I hope you won't be bored.

"The children had attended every opera last season, so what was my joy when the three tots and two little neighbors, trained by them, gave acts from Hansel and Gretel, Cinderella, Tales of Hoffmann and Le Coq d'Or.

d'Or.

"Another child who had been to our opera for the first time was heard to remark to his governess: 'You know, Miss C—, we wouldn't have known much about it except for the lady in the green hat (myself) who told us the story before each act.'

"And I am afraid there are a good many people who need the lady in the green hat," laughed Mme. Lund.
"Our first performance this seeson will be

laughed Mme. Lund.
"Our first performance this season will be Hansel and Gretel at Town Hall on Saturday, November 1. And in speaking of Town Hall," she added, "it is so nice to be there, for they do everything to co-operate with me and make things easy. Yes, I feel that opera for children has come to stay. Don't you?"

Winifred Keiser's Recital, October 8

Winifred Keiser, soprano, will present an interesting program at Town Hall on Wednesday evening, October 8. With Flora MacDonald Wills at the piano, she will sing Italian, French, German and English songs, the concluding group being folk songs. Miss Keiser recently sang a concert in Southampton, L. I.

Earle Laros Plans Busy Season

Earle Laros, pianist and conductor, has returned to his home in Easton, Pa., from a European tour. While he was abroad Mr. Laros visited some of the artists whom he met last season when he was studying in Berlin, and attended the festivals at Bayreuth, Salzburg, Munich and Nuremberg.

After spending a short time in Switzerland he went on to Italy, sailing for America from Naples.

Mr. Laros, who is under the management of Concert Direction Arthur Judson of New York, is now engaged in planning the season of the Easton Symphony Orchestra, of which he is the conductor. Mr. Laros will conduct five local concerts as well as several in other cities, and has accepted a number of engagements to appear as concert pianist during the coming winter.

Obituary

Ernest T. Bond

Ernest T. Bond

Ernest T. Bond, organist and choirmaster of Holyrood Church, New York City, died on September 22 of a heart attack. He was fifty-seven years of age. The deceased was born in England and educated at North London Collegiate School and at Cheltenham. He was a soprano soloist at Worcester Cathedral as a boy, and later was organist at St. Werborough's Pro-Cathedral and St. Michael's Church, Derby. He came to America in 1908. For seven years Mr. Bond had been supervisor of music in the Peekskill schools, and for the past thirteen years he had held the chair of music at Peekskill Military Academy. Surviving him are his wife, Mrs. Lydia Gertrude Bond, and a daughter, Lydia Gwendolyn Bond.

Emma Louise Ashford

Mme. Emma Louise Ashford, composer of sacred music, died at her home in Nashville, Tenn., on September 22. She was eighty years of age.

Mme. Ashford wrote upwards of 300 anthems, sacred and secular cantatas, songs, and studies for organ and piano. Among her best known compositions are, Abide with Me, My Task, Lift Up Your Heads, and Christ Is Risen.

Is Risen.
At twelve, Mrs. Ashford, then Emma Louise Hindle, was organist in the Episcopal Church in Kewanee, Ill., and two years later she was engaged as organist of St. Peter's Episcopal Church in Seymour, Conn. She is survived by one child and her husband, who was connected with Vanderbilt University for forty years.

Mrs. Alberto Reardon

Mrs. Alberto Reardon, aged forty-five, a prominent singer and vocal teacher of Youngstown, O., died on September 7, after an illness of eight weeks, of heart trouble. Mrs. Reardon was the wife of Alberto Reardon, of the Reardon School of Music in Youngstown. Toungstown. She was manager and treas-erer of the school.

urer of the school.

Mrs. Reardon was past president of the Ohio Music Teachers' Association and charter president of the Youngstown Music Association. She also devoted much time to the Monday Musical Club.

Alexander von Fielitz

Alexander von Fielitz

Alexander von Fielitz, the well-known director of the Stern Conservatory in Berlin, died suddenly at the age of nearly seventy years, in Salzungen, a watering place, during his holidays. Some fifteen years ago he succeeded the late Gustave Hollander as director of the celebrated school of music. In his younger years von Fielitz was active as an opera conductor and composer, and some of his compositions, like the song-cycle, Eliland, enjoyed universal favor for some time.

Howard H. Carter

Professor Howard H. Carter, for forty-five years teacher of piano in the Oberlin College Conservatory of Music, died at his home in Oberlin, Ohio, on September 19, after a year's illness. The deceased was seventy-five years of age.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, Editor

CHARLES D. FRANZ, Managing Editor

EXPRESSIONS

A Middle West Musician Takes the Piano Industry To Task but on Grounds That Have No Basis in Fact-Some Difficulties in Securing a Real Alliance of Musician and Manufacturer

Among the letters received the past week by the writer, there is one which would be given in full if it were not for its libelous character. It indicates some of the difficulties experienced in trying to bring about co-operation between musicians and gives men an objective this proper has long found; piano men, an objective this paper has long fought for.

The musician who writes this letter lives in a Middle West Town. He evidently has a high appreciation of his musicianship and, no doubt, he is a good musician. Like most musicians, and especially those who devote their time to piano teaching, this Middle West man feels that he knows all about pianos, and he therefore resents some comments that were recently made in this department.

There is an assumption of antagonism toward the piano that probably is due to lack of knowledge, but nevertheless, the letter gives evidence of obtuseness in the attitude he assumes. The piano on the con-cert stage has much to contend with, and one of the greatest evils it has to meet is the criticism of those who profess to know, or should know, something about piano tone.

The Concert Grands of Today

There must be some praise to be meted out to a concert grand piano if it be used by a great musician. Without the concert grand pianos the great pianists of the world would be lost to the public. To condemn all but one piano used upon the concert stage presents a narrowness of mind that is apparent as one of the weaknesses of those who profess to be musicians, but really know nothing of the mechanism of a piano, nor do they grant any consideration for the conditions that surround a piano when played in public. The greatest pianist in the world will be frustrated, even though he has a good piano, by the conditions of the auditorium in which he is playing. All this has been discussed from time to time and there should be no lack of knowledge as

Another thing that seems to have escaped the Middle West musician in his observations is, that no matter the make of piano used by a pianist, there are some of the pianos that are good and some that are not good, even though bearing the same name. Again, some of the pianos that are used on tour meet with accidents, and even this the great pianists seem to overcome and not disappoint their audiences.

The Artist and the Piano

The comments of this Middle West musician as to certain great pianists and the pianos they play, would make interesting reading, but are libelous in character, and show animosity that is common character, and show animosity that is common among musicians. Just such comments as made by the Middle West musician are heard night after night at piano recitals in New York, Chicago, Boston and elsewhere, but little attention is paid to such comments, for they indicate biased attitudes. Strange to say, there is a lack of intelligence as to the different makes of concert grand pianos that causes one who makes a study of piano tone to utilize his tendency toward a good joke and has his little laugh to himself. to himself.

to himself.

It is strange to hear condemnation of a piano played by one who is said to be, by this Middle West musician, "undoubtedly one of the greatest living pianists." This being the case, it is evident that "one of the greatest living pianists" certainly would not use a piano that did not give scope to his ability. The most amusing parts of this letter from the Middle West musician are his comments upon what the great pianists of the world are paid by piano

manufacturers for using their pianos, this applying, of course, to the concert grands. If it were not for the subsidies paid by the piano manufacturers, there would not be any musical offerings of this sort to the people of this country. It cannot be expected that the great pianists will leave Europe and come to this country to make a tour unless they are paid. One would expect the Middle West musician to demand pay if he appeared in public, and we do not mand pay if he appeared in public, and we do not believe he would censure a manufacturer for so

Artist Name Value

If the great artists of the day ventured upon a concert tour giving piano recitals and were unknown as to name, there would be a deficit, at every recital. Such artists as Paderewski, Harold Bauer, and others of great name value, could conduct their own recital tours, and unless the writer is mistaken, Pad-erewski does go "on his own" with great returns. When Rubinstein made his tour in this country in 1872, he did not draw enough money in the provinces to pay the expenses of his tour. Yet he had great name value, but in 1872 the pianists were not re-ceived as they are today, for mere man did not think it was mannish to attend musical events. Today, the mere man probably exceeds the patronage of the then weaker sex.

To condemn pianists for using any but one make of piano is farcical, for no one manufacturer can supply the demand for piano recitals. As to the fact that the great artists are subsidized, and admitting this is for purposes of advertising the name of the piano, it is just as fair and square with the public and certainly honest with the pianist as is the utiliz-ing of the columns of a newspaper to advertise the name of the piano.

The Group Classes

Our somewhat clannish Middle West musician, after commenting upon the different makes of concert grand pianos in a way that is libelous, takes up another subject that this paper has for long made an object of comment, and that is the effort to bring musicians to an understanding that fundamental teaching must be done to provide music pupils for just such musicians as this man in the small town in the Middle West. Our critical friend has this to say upon the subject of aiding teachers:

"So far as aiding teachers in advancing the cause of music, there is nothing more detrimental to worth-while achievement than free lessons or class instruc-tion of the type supplied by dealers. If any of the pupils so taught really do go to a reputable teacher afterwards, it takes months and years to undo the faulty start and bad habits that result."

It is seemingly impossible to conceive that any teacher would have to spend months and years to undo faulty start and bad habits that result from the efforts to make popular the piano and other musical instruments. The work that is carried on by the public schools of this country and for which so much effort is being made, comes under the complaint made here. A certain percentage of children and also, we may say, adults, are passed on to music and also, we may say, adults, are passed on to music teachers and there is nothing, so far as the writer has been able to learn, that militates against a con-tinuance of that piano early teaching if the teacher knows her business

Great good already has been done through these efforts of the piano men to provide pupils for the the piano men to provide pupils for the music teachers and, therefore, it is useless to attempt to controvert by arguments or change the attitude of this Middle West musician, for it is evident he is so set in his ways and ideas that he probably

would not accept a pupil who had learned the scale and could read music and could play a tune through the free teachings.

Discounts and Commissions

Another subject our Middle West musician

touches on is shown in the following paragraph:
"I have had offers from different dealers of a commission for prospects among my pupils if my recommendation makes a sale. Some have offered as much as 10 per cent. Naturally a teacher is justified in recommending the make of piano he uses, if he honestly believes it deserves to be recommended, but the only fine piano made in this country does not give discounts nor commissions."

The surprising statement that our Middle West musician has been offered 10 per cent. commission is rather surprising, for that has been about the commission paid for these many years. There has been a tendency of late, however, to bring commissions to 5 per cent. and the bringing of that commission only to those who really assist in closing a pigno sale. piano sale.

piano sale.

The startling announcement made, however, by this indignant (?) Middle West musician, is that "the only fine piano made in this country does not give discounts nor commissions." If there is only one fine piano in this country, in the mind of the Middle West musician, then what are we to say about the other fine pianos that other people know exist? Do all the great superious how down and exist? Do all the great musicians bow down and say their prayers to only one fine piano in this country?

Unjustified Condemnation

The bias in this statement weakens every comment made by the Middle West musician, for there are a number of fine pianos even during these days of limited production. Many other pianos in the homes are as useful, as tuneful, as perfect, as any other pianos made, each having its own message to give to those who love music; each filling in the demands of those who love piano tone, and each prob-

when a "musician" will utter a statement that there is only one fine piano in this country, he is not able to judge pianos, for his mind is made up and is of that tenacious character that probably resem-bles the tone quality that he would hammer out on the concert stage if he sat before a concert grand

piano.

To condemn pianos that are used on the concert stage and the makers of which are spending their money to give to the people the playing the great artists of the world seems to smack of ingratitude. This work to create name value and aid in the creating of ambition, and stimulate the desire for a piano in the home, has been carried on for years and, in fact, has done more for music, has done more to enable the Middle West musician to earn his living as a piano teacher than all other musical instru-WILLIAM GEPPERT. ments made today.

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Rambling Remarks

"Controversy equalizes fools and wise men in the same way,-and the fools know it."

-OLIVER WENDELL HOLMES

Attacking the Problem of Music Study From the Home Angle-An Interesting Plan Adopted by the Schools in Tampa, Fla., that Can Be Adopted With Profit Elsewhere

The Rambler confesses he does not always find subjects of interest to piano men in the daily papers, yet once in a while there comes to his reading eyes subjects that should appeal to every man in the piano business.

Not long ago The Rambler had reason to mention what Rudolph H. Wurlitzer had to say about the "silent pianos" in this country. Nothing that would bring life to the silent instruments was advanced, but here there is one solution in a story from the Tampa (Fla.) Morning Times. This story offers food for thought as to ways and means of bringing into the homes that have silent pianos and may serve as a potent method of awakening a desire for music.

We have been talking about teaching music in the public schools. Much has been done in that direction, and yet the home side of the problem has not, as far as The Rambler knows, been touched. No one has offered any solution as to how the silent pianos can be utilized in an educational way, which would at the same time cause the home folks to take a real interest in music. It seems a matter of course that through combining the teaching of music in the schools with making the homes cooperate with the schools, this goal could be reached. The latent desire for music that exists in all children could be easily aroused, especially among those children that are taking the music lessons in the schools. This movement is growing from day to day and it seems quite likely that the study of music will some day be made compulsory in the schools.

This last remark might cause some to argue that children will not be interested in music if it be made compulsory. If that should be so, what about other studies they do not like? Some children do not like geography but do like history. Their dislikes or likes in such cho ing causes no change in what they are compelled to take. That music is probably the best liked of all studies in schools, if properly taught, is not to be disputed. Yet there is a lack of cooperation on the part of piano men. This is one of the easiest ways of bringing to life the silent pianos and is about the only one offered up to this time, that is so far as The Rambler has noticed.

Let us return to the movement in the public schools of Tampa, Fla., and read what is seemingly a possible solution, or part solution of the awakening the silent pianos and sending their messages into the hearts of the people with homes, pianos and children:

SCHOOLS PLAN TO EMPHASIZE MUSIC IN HOMES

Parents Asked to Help by Listening

Tampans with children taking public school music will

Tampans with children taking public school music will stay home at least one night a week next winter, to listen to the musical attainments of son and daughter, or be chalked up as absent from class and guilty of nonsupport of a new method of carrying more home-made music into Tampa homes.

The plan to designate one night a week for Tampa parents to listen to their children who are taking music lessons has been adopted by Miss Florence R. Stumpf, director of public school music, for the school year that begins this morning. The main objective for the year will be more music in the home, and the music director knows no more direct method than asking parents to fold up the bridge table once in a while and become an audience.

Expression Neglected

"There has been too much talk about the vocational side of music, and school pupils begin to think they are professionals ready to take in \$10 a night when they should be treating music for the joy of expression, not for obtaining money." Miss Stumpf said.

"Music is really an outlet for the expression of our emotions, of use throughout life, and valuable mostly in the production of happier homes. It is rather with this in view that becoming a professional that pupils should

take up their piano or voice lessons. That is why I would like to institute this plan, which is entirely new in Tampa. "We will ask parents to give one night a week to a home concert, with their children playing or singing anything they have learned during the week. Certainly they can well afford to turn off the radio, which can never take the place of self-expression.

Radio Doesn't Help

Radio Doesn't Help

"Getting tied down to radio music is comparable to a
man spending his full time at big league ball games without getting any exercise himself. The public schools
hope to make music of more value to everyday life.
So we will send the pupils home, not for home study but
for home recitation, in music. It will be part of the
regular school program."

A program for making school studies in art of more
interest and practical value to students also is being arranged. Miss Blanche Cahoon, the newly-appointed director of art, is taking over the work after a year without
city-wide supervision. She is a graduate of the Potsdam,
N. Y., normal and the Rochester Art Institute, and has
had several years' experience in public school work in
art.

art.
"Art should be allowed to enrich all subjects in the school as an expression of beauty and harmony," Miss Cahoon said at a meeting with junior high school art instructors. She will spend a large part of the next few weeks with elementary school teachers discussing the part art will play in the classroom.

The Wurlitzer Foundation

There is much in this Tampa movement that can be watched with much interest and profit, for it does seem feasible. It may attract the attention of Rudolph H. Wurlitzer, who is taking that interest in the movement toward awakening the silent pianos that he has created through the great Wurlitzer Foundation for the offering of children and adults easy methods of learning to play musical instruments that show at present over seven thousands of children, taking the lessons offered, and this without the cooperation of the public schools.

This Wurlitzer Foundation has and is making efforts

to combine this work with that of the public schools, of the teachers of musical instruments, etc., to carry on the foundation work offered in attracting attention to music and the playing of it manually, for it is not to be expected that such a great work as that instituted and carried on under the Wurlitzer Foundation movement can give a finished education in music. There is but the start given, and then those who have partaken of the lessons of the Wurlitzer Foundation must be served by the teachers for advanced music.

The first beginnings, however, must be carried on in a way that will allow of the creating a desire for study, and combines with what is taught in the music departments of the public schools. Both movements are along the same lines of fundamental a b c study, which carries on to ultimate selectiveness on the part of the pupils. Those who are not inclined toward studying music can stop, while those who may show an inclination toward the carry on will continue. The Tampa movement is but a ways and means to help on both sides-to interest the pupils in the public schools, and on the other to interest the parents to encourage their children to learn just what music means in the homes.

. . .

A Vacation Experience That Seems to Indicate the Music Dealer Is Falling Down on the Job of Keeping the Piano Popular

Hanover, Me., August, 1930

It is always an interesting and ever fresh experience for the New Yorker, or anyone dwelling in a large city, to get out into the country even for so short a period as a few weeks vacation. Especially is this so if the rural district is truly so, one that has not been "tourized" by improved roads and the products of the uncrowned King of Detroit. It seems inconceivable that people there live under conditions approximating those of our fathers and, sometimes, grandfathers. It is like turning back the course of time and reliving a simpler, less comfortable but infinitely more solid and more satisfactory existence.

The particular section of the country to which this writer went, seems to be one that has been left behind by the mad rush of "progress." True, no farmer is without some uptodate machinery, automatic milking machines, automobile and the like, but most of the changes seem changes of efficiency, labor saving devices necessitated by the continuous drainage of man power from the country to the city.

A View of the Past

For the piano man there is a great deal of interest, although it must be admitted the results of his discoveries might not be entirely happy. Here we see a picture of the piano as it was regarded by the older generation. There are few, one might almost say, no home without a piano.

This is almost an understatement, for in many homes there are two and even three old pianos, handed down from parents, uncles and other relatives.

something like twenty typical farm homes, which I had the pleasure of visiting, this condition was true, which seems to afford some basis for this generalization. Furthermore, one farmer told me that he had three pianos, which in his opinion was one too many. He said he was going to give one of them away to a neighbor, but up to that time he had not discovered one who did not already own a piano.

All of the pianos I viewed were old and in bad shape. They had not been tuned in years-most of them had not even been touched by the hand of a player for the same length Yet in most of those same families there were of time. young children with a normal desire to learn things. There was no incentive, however, offered by those antique instruments, none of which would allow the semblance of a tune.

A Lost Prospect

There was one family group that particularly aroused my interest. The father was a "modern" farmer, a well traveled man and quite evidently fairly well to do. There were five children ranging from about six to fifteen. There were two pianos in the home. Both of them had been "willed" to him. A friendly talk which started with the artistic values of Bohemian hand-spun glass, and ranged on to scenery, the Gutenburg Bible and the advance of printing, and so to literature and the arts, ensued. I asked him, casually, whether any of the children were studying music. He said that he had thought of it, but as both pianos were in bad shape and he didn't know where he could have them repaired or where to find a teacher, he hadn't given any serious thought to it.

I asked him why he didn't apply to the piano dealer in "city" (this being Rumford, fourteen miles away). He replied, much to my astonishment, that there wasn't any piano dealer in that town. My surprise was due to the fact that I knew there was a dealer in that city, having seen the store. I glanced around the room and noticed a fairly new radio set. "Where did you buy your radio?", I asked.
"In Rumford," he answered. "Are you sure he doesn't sell pianos?" I queried. He looked at me blankly for a moment, and then burst out, "Isn't that strange? Do you know l never thought about that? I guess he doesn't sell many pianos, or I just didn't notice."

That was about all. I wasn't trying to sell my host a piano or piano lessons. But, if that man wasn't a live prospect for a new piano I never saw one. And, let it be known, that man was not an exception. It may be true, in this industrial age, that there is not a great surplus of money in the rural districts, but with the veneration that these folks still hold for the King of musical instruments, there are still enough prospects to warrant a combing of those territories.

Old and New

It seems impossible not to draw a moral, distasteful as it may be to the ego of the piano dealers who are wailing about hard times and the difficulties attendant on piano sell-

In years gone by, dealers sold pianos. They may have used old fashioned methods, such as actually going into the homes of the people instead of waiting for them to come into the salesrooms. They may even have resorted to such wasteful methods as putting the piano into the home "on They may have been aided by the universal respect and liking which the older generation felt for the piano. They may even, and this borders on blasphemy, have done some of the selling themselves instead of relying on salesmen and sales advertising. But, this stands as incontrovertible, they did sell pianos. The old pianos, now pitiful relics that serve no useful purpose, even that of decoration, stand as monuments to the energy and selling ability of the old time dealer.

The comparison to be drawn with modern methods is equally obvious. The dealer is falling down on the job. He has lost touch with the people. He has allowed himself to be led in a will-o'-the-wisp chase after elusive radio profits and he has neglected to keep alive interest in the major part of his business-the piano.

It is a serious indictment to draw, especially after so short and inconclusive a survey, but one may draw inferences from typical examples, even as one argues by an-There is something radically wrong when a small town dealer is known only by the radio he sells, and when one of his radio customers does not even know that pianos are sold in the same store.

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